

MUSICAL AMERICA

SEPTEMBER, 1932

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FLORENCE WILL BE SCENE OF CONGRESS ON VITAL SUBJECTS

International Assembly to Meet in Italian Centre Jointly with Festival Which Is to Include Survey of Italian Operatic Music — Representative Tendencies of Today Will Form Topics for Consideration—Visiting Orchestras and Conductors to Participate

FLORENCE, Sept. 1.—The International Congress of Music, to be held under the aegis of the Italian Government in connection with the Florence Musical Festival from April 22 to June 5, 1933, will differ from previous meetings in that subjects relative to the history and science of music, or to questions which are essentially technical and professional, will be laid aside in order that important existing problems of musical art may be discussed.

"Thus the most notable and representative tendencies and men of the present time will be brought into touch with each other," says an announcement. "The aim of the meeting will not be to reach an apparent agreement between those holding opposite views; but, by a careful examination of various causes, to show a clear reason for present musical conditions, which reveal a critical state seldom found in the history of this art."

Ugo Dietti of the Academy of Italy is president of the Congress. Guido Gatti, critic, and editor of *La Rassegna Musicale*, Turin, is the general secretary.

Problems Classified

Six program subjects, grouped under three headings, are as follows:

Theoretical Problems: The music critic, his methods, function and aims. Creation and interpretation; the rights and duties of the performer.

Existing Problems: The tendencies of the new musical theatre. Reproduced or mechanical music; the relation of music to broadcasting, to records and to films.

Practical Problems: The position of music and musicians in present-day developments. The diffusion of musical culture, and the exchange of international culture.

An exhibition of Italian stringed instruments will be held during the period of the congress, which is to take place in the Hall of the Dugento in the Palazzo Vecchio. Instruments belonging to public and private collections in Europe and America will date from the time of Gaspare da Salò to the present.

Operatic Programs

Festival programs will include a survey of Nineteenth Century Italian operative music, from "La Vestale" to "Falstaff," from "La Cenerentola" to "Lucrezia Borgia" and from "I Puritani" to "Nabucco." There will be open-air performances in the Boboli Gardens and the Cloister of Santa Croce of "A

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An American Composer and a Champion of Composers



Mishkin
George Gershwin, Whose Program Drew the Largest Audience Ever Seen at the Lewisohn Stadium Summer Concerts



E. C. Mills, General Manager of the A.S.C.A.P., Which Won Higher Fees for Broadcasting of Music by Its Members

CONCERTS CLOSE IN LEWISOHN STADIUM

Anna Case Appears on Final Program—Huge Throng Hears Gershwin

After a Summer of almost unprecedented fine weather so that few concerts by the New York Philharmonic-Symphony had to be cancelled or given indoors, the fifteenth season of outdoor programs in the Lewisohn Stadium came to a brilliant close on the evening of Aug. 22, Albert Coates conducting Wagner numbers before an audience of 14,000, with Mrs. Clarence Mackay, formerly Anna Case, soprano of the Metropolitan, as soloist.

Mr. Coates's program included the "Rienzi" Overture, excerpts from "Die Meistersinger," "Die Walküre," "Parsifal" and "Tannhäuser." The British conductor was cheered as he came upon the platform and at the conclusion of the program made a short speech expressing his pleasure in again coming to New York this season. The soprano's singing was somewhat marred by street noises and a cruising airplane, but she won high approval from her audience in Handel's "Angels Ever Bright and Fair," Bishop's "My Pretty Jane" and Corby's "Summer and You," with Edwin McArthur at the piano. Encores were "Annie Laurie" and the "Song of India."

During the season, which opened on June 28, 250 performances of 182 works by sixty-one composers were given, exclusive of numbers danced by Irma Duncan and the Duncan Dancers, the Albertina Rasch Ballet, those sung by the Hall Johnson Negro Choir and by Paul Robeson.

As in previous seasons, Wagner again

(Continued on page 13)

LOS ANGELES WILL HAVE OPERA SERIES

Five Performances Announced With Merola, Cimini and Noted Singers

LOS ANGELES, Sept. 10.—This city is to have opera after all! The season will not last for three weeks, nor will it take place in the Shrine Auditorium; but five performances of finest calibre will begin on Oct. 3 in the Philharmonic Auditorium under the management of George Leslie Smith, in cooperation with Gaetano Merola of San Francisco. Lily Pons will be a leading attraction, singing twice in "Lucia di Lammermoor" and once in "Rigoletto."

Other operas will be "La Traviata" and "Il Trovatore." The list of singers includes the names of Claudia Muzio, Kathryn Meisle, Richard Bonelli, Mario Chamlee, Ezio Pinza, Louis D'Angelo, Francesco Merli and Dino Borgioli. Pietro Cimini will share the baton with Mr. Merola, and Armando Agnini will be stage director.

Ernestine Schumann-Heink concluded the series of Wednesday night concerts, so bravely inaugurated by Ed Perkins in the Greek Theatre in Griffith Park, on Aug. 31. She sang songs and arias in German and English, including Gertrude Ross's "Dawn in the Forest" and Carrie Jacobs Bond's "Lullaby." Reinald Werrenrath came fourth in the series, achieving success in characteristic numbers with Will Garroway at the piano.

Maria Grever, well known composer of Spanish and Mexican songs, was given a testimonial concert in the Beaux Arts Auditorium. Carmen Torres, Gilberto Ysais, Linda and

(Continued on page 34)

COMPOSERS GAIN HIGHER FEES FOR BROADCAST MUSIC

Victory Follows Negotiations Over Long Period With Broadcasters — Agreement Relative to Copyright Music Is for Three Years—Scale of Payments Will Increase as Time Goes on — Statement Cites Decline of Sheet Music Due to Radio — Adequate Compensation of Composers Is Issue

AN important victory was won on Aug. 24 by the American Society of Composers, Authors and Publishers when it concluded an agreement with the National Association of Broadcasters whereby it is to receive increased fees for the use of the copyrighted music of its membership on the radio. The agreement, effective Sept. 1, is for three years, on these terms:

In the first year the broadcasting companies will pay three per cent of their net income from their sale of time; in the second year a four per cent fee, and in the third year a tax of five per cent. These charges are in addition to a sustaining fee, which has been set at \$933,000, the amount received by the society in 1931.

Mr. Mills's Statement

In discussing the contract, E. C. Mills, general manager of the American Society, who deals directly with the broadcasters in the negotiations, says:

"We are grateful for the decent, fair and generous attitude that the broadcasters have taken. We were confident that they had no thought of depriving the American public of the opportunity of hearing copyrighted music over radio stations throughout the country. We are cognizant of the fact that, especially in these times of depression, the substantially increased fee might place a considerable burden upon certain broadcasters, but we were left with no alternative other than seeking the higher fee."

Referring to the "tremendous decline" in the sale of sheet music and phonograph records, traceable to radio broadcasting, Mr. Mills remarks that "The composers' chief revenue must necessarily come from radio." The increased tax was prompted, he adds in order that composers might be adequately compensated.

"In the case of network programs," Mr. Mills continues, "the increased tax on gross receipts will be payable by the key stations, two or more stations operating simultaneously being considered a network. Naturally, this places the greatest burden on the networks, where it properly belongs, since they are the greatest users of music and since they derive the largest share of the profits in the employment of copyright music."

"But the fact remains that the new rate will make the gross tax considerably lower for 310 stations, with approximately 100 stations paying a higher

(Continued on page 4)

LONDON ORCHESTRAS WILL REMAIN UNITS

**Harty to be Chief Conductor of
Symphony — "Proms" Begin
Brilliantly**

LONDON, Sept. 1.—Negotiations for amalgamation of the London Symphony Orchestra and the orchestras used by the Royal Philharmonic Society and for opera at Covent Garden have broken down.

The London Symphony will continue with Sir Hamilton Harty as artistic advisor and conductor-in-chief, and an official announcement states that some reorganization in the personnel is inevitable. Six of the Queen's Hall concerts in the coming season will be conducted by Sir Hamilton, who, however, is not to sever his connection with the Hallé Orchestra of Manchester. The first event of the London Symphony's twenty-seventh series, on Oct. 3, will bring the initial performance in England of Bach's "Die Kunst der Fuge" as orchestrated by Wolfgang Graesser and with Hans Weisbach, general music director of Düsseldorf, as conductor.

The orchestra to be engaged for the Philharmonic Society will be known as the London Orchestra, which has Sir Thomas Beecham as conductor-in-chief. He will direct all but one of the ten concerts, this one to be led by Malko, on Jan. 27, when the first performance of a new piano concerto by Szymanowski will be given with Smeterlin as soloist. On April 7 Pizzetti will conduct the premiere in this country of his "Rondo Veneziano." Soloists engaged are Myra Hess, Horowitz, Yelley D'Aranyi and Gaspar Cassado.

Eighteen concerts are promised by the British Broadcasting Corporation. A choral novelty will be Hindemith's "Das Unaufhörliche" in March with Sir Henry Wood conducting.

Prom Concerts Popular

The thirty-eighth annual season of the Promenade Concerts opened on Aug. 6 in the Queen's Hall before an audience which filled the house and in enthusiasm surpassed all former "first night" assemblies at these concerts. A first night at the "Proms" is like no other. No one who is feeling depressed about the future of music in England should miss the experience. Sir Henry Wood's dream of "truly democratizing the message of music" really seems to have come true when an audience of every type, class and calling greets music with such spontaneous, unaffected enthusiasm as was shown on this occasion. Sir Henry was given an unforgettable ovation.

Novelties at subsequent "Proms" have included Edgar Bainton's "Epithalamion" and Ravel's immensely difficult Piano Concerto for left hand, written for and played by Paul Wittgenstein.

BASIL MAINE

Florence Festival Plans

(Continued from page 3)

Midsummer Night's Dream" and of a sacred Italian drama of the Fifteenth Century. Symphony orchestras of Florence, Rome and Milan will give concerts; and there will be recitals of chamber music, lectures, etc.

Operatic performances will be conducted by Victor de Sabata, Vittorio Gui, Gino Marinuzzi and Tullio Serafin. Conductors of symphony programs are to be de Sabata, Gui and Bernardino Molinari.

I. T.

MOLINARI ENGAGED FOR COAST SERIES

**Will Conduct January Programs
of San Francisco Symphony
Orchestra**

SAN FRANCISCO, Sept. 10.—Bernardino Molinari has been engaged to conduct the San Francisco Symphony Orchestra during January, 1933. The announcement has been hailed with joy by orchestra patrons who have enjoyed the two remarkably fine concerts given under his baton during the Summer season.

A second guest conductor to officiate during December will also be engaged. The fact that Issay Dobrowen begins his three-year term as conductor of the San Francisco Symphony by absents himself for all but the opening concerts, in order to appear as guest conductor with New York and Philadelphia orchestras, has been the subject of much comment.

Oppenheimer's New Appointment

Selby C. Oppenheimer has been appointed manager of the War Memorial buildings, including the Opera House and the theatre in the Veterans' Building. He will establish his offices in the building on Oct. 1, and place his concert managing business largely in the hands of assistants, retaining personal supervision and direction of his artist series.

Mr. Oppenheimer's attractions include Martinelli, Josef Hofmann, Horowitz, Lotte Lehmann, Elisabeth Schumann, the Hall Johnson Negro Choir, Szigeti and the London String Quartet.

Peter D. Conley announces a subscription series of attractions including Escudero, Kreisler, Rachmaninoff, Florence Austral, and Mary Wigman and her dance group, all of whom will be presented in the War Memorial Opera House.

MARJORY M. FISHER

SAN CARLO FOR NEW YORK

Gallo to Open Two Weeks' Opera Season on Oct. 10—Tour Follows

Fortune Gallo will bring his San Carlo Opera Company to New York again, it is announced, opening at the New Amsterdam Theatre on Oct. 10 for a two weeks' season of popular priced opera. Following this, the company will go to Boston for two weeks in the Boston Opera House, and will then tour, playing in Philadelphia, Washington, Baltimore, New Haven, Hartford, Springfield, Montreal, Toronto, Buffalo, Pittsburgh, Cleveland, Detroit, Columbus, Indianapolis, Cincinnati, Louisville, St. Louis, Kansas City and other centres.

Arrangements are now being completed by Mr. Gallo for an engagement in Chicago, the possibility of which has been rumored for some time.

Venice Festival Opens With International Concert

VENICE, Sept. 5.—The second International Music Festival opened on Sept. 3 with an international concert conducted by Antonio Guarnieri. Performances of chamber operas by Casavola, Malipiero and Casella were given the second day.

A review of the festival by Irving Kolodin will appear in the next issue of MUSICAL AMERICA.



Bernardino Molinari, Who Has Been Chosen to Conduct the San Francisco Symphony During January

Composers Win Higher Fees from Broadcasters

(Continued from page 3)

rate. The reason for this is that the society's present contract is based upon station power, radio population and service area.

"The new system of assessment, while it may seem drastic and to impose the greatest burden on the networks, was the only course open to the society and it is in conformity with its policy of sharing in the revenues of copyright users who exploit the products of their owners for financial gain."

The Society's Revenue

The society derived about \$933,000 from its present system of flat assessments on broadcasting stations during 1931 and will collect that revenue as a "sustaining" charge in addition to increasing it with the new percentage tax. The total time sold to clients on the air last year brought to the broadcasting stations between \$50,000,000 and \$60,000,000, according to Mr. Mills. Based on the \$50,000,000 figure, the society would derive \$1,500,000 in the first year under the new tax, \$2,000,000 the second year and \$2,500,000 the third year, in addition to the "sustaining" charge.

Appointed to Arrange Details

WASHINGTON, Sept. 10.—Oswald F. Schuette has been appointed by the National Association of Broadcasters, which has its headquarters in this city, to arrange details of copyright contracts between broadcasters and the American Society of Composers, Authors and Publishers.

Mr. Schuette, executive secretary of the Radio Protective Association, Inc., has charge of the protective association headquarters in the National Press Building here. In 1927 he organized the Radio Protective Association of Chicago.

A. T. M.

Walter to Conduct Second Symphony of Mahler in New York

Mahler's Second Symphony will have its first New York performances since 1925 when Bruno Walter conducts it at the Philharmonic-Symphony concerts of Feb. 23 and 24. The orchestra will be assisted by the Schola Cantorum of New York and by soloists.

MUSICAL VOYAGERS ARRIVE AND DEPART

**Liners Going and Coming Have
Famous Artists Listed
as Passengers**

With the approach of a new season, the tide of ocean travel changes and there are more arrivals than departures, although a few important musicians have left for other countries during the past month.

Rudolph Ganz, director of the Chicago Musical College and conductor of the National Chamber Orchestra, arrived on the Majestic on Aug. 16. Two days later, Ernest Schelling, pianist, conductor and composer, and Pierre Luboshutz came in on the Champlain. Mr. Schelling will resume this season his career as a concert pianist which he abandoned several years ago on account of an injured thumb. On Aug. 19, Geraldine Farrar arrived on the France. Miss Farrar, during a brief European visit, made a pilgrimage to the tomb of Edvard Grieg.

Hallie Stiles, soprano of the Chicago Civic Opera and the Paris Opéra-Comique, was on the Ile de France on Aug. 22, as was also Kathleen Howard, contralto, formerly of the Metropolitan and now a member of the editorial staff of *Harper's Bazaar*.

Richard Aldrich, music critic, was on the Roma on Aug. 26. On the Olympic on Aug. 30, came Jascha Heifetz, who returned from a world-tour and hurried to Hollywood to see his young son, born in his absence. The same day, arriving on the Paris were Louis Hasselmans, conductor of the Metropolitan, and Geza de Kresz, violinist of the Hart House Quartet.

Mr. and Mrs. David Mannes came from Bermuda on the Franconia on Sept. 5. The following day, Zlatko Balakovic, violinist, arrived from Europe on the Vulcania; and on Sept. 7, Deems Taylor, composer, and Mildred Dilling, harpist, came on the Champlain.

Conductors Set Sail

Sir Hamilton Harty, conductor, took passage on Aug. 20 after appearing in the Hollywood Bowl and other California music centres. Albert Coates, conductor, who ended his season with the New York Philharmonic-Symphony on Aug. 22, sailed on the Mauretania on Aug. 24. Richard Crooks, tenor, who will make his debut at the Metropolitan this coming season, sailed on the Bremen on Aug. 29, for a brief holiday abroad. Paul Robeson, Negro baritone, left the next day on the Lafayette.

Bernardino Molinari, Italian conductor, was aboard the Roma leaving on Aug. 31, after successful Summer engagements with the Los Angeles and San Francisco symphony orchestras. On the Paris on Sept. 2, were Ruggiero Ricci, boy violinist, who sailed for his first concert appearances in Europe, and Florence Lee Holtzman, teacher of singing.

Rumor Toscanini's Return to Metropolitan

The possibility that Arturo Toscanini may return to the Metropolitan Opera to conduct Wagner operas is a current rumor. The healing of the breach between the conductor and Giulio Gatti-Casazza lends color to the supposition, as does Paul D. Cravath's recent statement that he would be delighted if Toscanini appeared there. No official statement has been made, however.

BRILLIANT "OBERON" HIGHLIGHT OF SALZBURG OPERA

Weber's Romantic Work Given Excellent Production with New Departures in Stage Settings by Strnad—Bruno Walter Is Hailed as Conductor—Krauss and Busch Other Leaders—Richard Strauss Takes Over "Fidelio" Only—Many Fine Individual Performances

By OSCAR THOMPSON

SALZBURG, Sept. 1.—Most brilliant and successful of new ventures at the Salzburg Festival which began with the Strauss "Rosenkavalier" on July 30 and ended with Beethoven's "Fidelio" on Aug. 31, was a beautifully staged and commendably sung production of Weber's romantic "Oberon," with Bruno Walter conducting and Franz Ludwig Horth responsible for the inszenierung. Margarete Wallmann's dancers, who played an important part in the Salzburg "Orpheus" when the Gluck work was mounted a year ago, and in the repetitions given it at this year's festival, were used with particularly happy results in an effort to give the Weber production an atmosphere of fantasy that went far beyond that of ordinarily competent productions such as that given "Oberon" at the Metropolitan Opera House in New York some fifteen years ago, when Rosa Ponselle, then a fledgling of the opera, sang the role of Rezia in the original English.

The Salzburg singers, as was to be expected, used the German translation that is so old in the theatres of Central Europe that most Germans probably think of it as the true text. The edition was that of Gustav Mahler and retained, of course, the spoken lines which Artur Bodanzky converted into sung recitative in the revision he prepared for the Metropolitan. One Metropolitan artist, Maria Müller, was an important principal in the Salzburg cast, appearing as Rezia for the first time in her career.

Production Excellent

Of many fortunate details of this performance, the staging would seem to merit first consideration. The sets built by Oscar Strnad made use of an elevated platform, inclined so steeply that one wondered if it were not a little difficult for the participants to maintain their footing. (One coryphee, indeed, had a rather violent fall.) But what gave the stage pictures their particular charm and measure of illusion was the manner in which they were dimmed and at times all but obscured by gauze veils that cast a dreamy haze over them. It was as if the spectator were peering into the fairy forests of Oberon through smoked lenses. Thus the shadowy pantomime of the elves came to serve a scenic purpose and was much more atmospheric and less obtrusive than the vivid posturings and groupings which made of "Orpheus" a succession of dance pictures through which the singers moved as in a world a little alien to their kind of acting.

In one particular, however, the fantastic "Oberon" of Salzburg fell short, visually, of the possibilities, and of what this commentator remembers of the Metropolitan production. This was in the final tableau of the court of Charlemagne, where surely the call is for all



Ellinger, Salzburg

the pomp and blazonry of knighthood, rather than a picture preponderantly white and feminine.

Demonstration for Bruno Walter

Musically, the performance had been carefully prepared and the superb Vienna orchestra played with the warmth and tenderness of tone that the score, above all things, demands. The great audience, including at least a half dozen noted conductors and many opera singers, lionized Walter. The Festspielhaus resounded with stamping feet as well as cheers and handclapping. Of the singers, the outstanding success was that of Helge Roswaenge, young tenor from the Staatsoper in Berlin, who sang heroically or softly, as his music required of him, with a tone musical and free, and a production that suggested Italy rather than the north of Europe, whence he comes. This Huon was well worthy, vocally, to have been a paladin of Charlemagne. As Scheramin, the companion of his adventures, Karl Hammes had little to sing, but that little he did exceedingly well.

The Rezia of Maria Müller was not free of the forcing of tone and the bodily contortions that have been noted many times at the Metropolitan, but the voice often had a lovely chime and met more nearly the heavy exactions of the noble "Ocean" air than might have been expected of it. Elfriede Marher sang prettily as Fatime, and as much can be said for Lotte Schöne as Oberon, and Maria Cebotari as the Mermaid to whom Weber allotted a song that became a household tune in Germany. Else Rusiczka was cast as Puck and Aenne Michalsky as Droll. Speaking parts were taken by players from the Everyman company and were exceptionally well done.

New Staging of "Entführung"

Of a new staging of Mozart's "Die Entführung aus dem Serail" (styled here "Il Seraglio," although it is a true example of German Singpiel) less need be said. It moved a little laboriously under the baton of Fritz Busch of Dresden, but the fault was chiefly in a nondescript mounting that approximated the period of "Tales of Hoffmann"—later than Mozart—and permitted the Constanze, Gabrielle Ritter-Ciampi, to be garbed in what might be described as a gown rather than a costume. Hers was scarcely the heroic

Three of the Singers Who Gave Distinguished Performances at the Salzburg Festival: Left, Helge Roswaenge, Who Sang Huon in Weber's "Oberon"; Below, Karl Hammes as Papageno in "The Magic Flute"; and Right, Margit Angerer as Octavian in "Der Rosenkavalier"



Setzer, Vienna

ensemble, is an altogether admirable one.

Strauss Conducts "Fidelio"

Although Strauss left his own operas and "Cosi fan Tutte" to Krauss, "Fidelio" was taken over by him at this festival, in succession to the late Franz Schalk, long its conductor at these festivals. The Strauss "Fidelio" has, of course, been familiar in Vienna in other years.

"Figaros Hochzeit" and "Zauberflöte," repeated from last year's Mozart productions, proffered little that was different, save that Roswaenge took over the role of Tamino and sang it more than acceptably. Hammes, ever an admirable Mozartean, repeated his success as Papageno and was vocally an admirable Figaro. Gluck's "Orpheus" had the same cast as a year ago, with Sigrid Onegin impressive (if sometimes above pitch) in the name part, Maria Müller a slightly Eurydice and Maria Cebotari a musical Eros. Each performance brought fresh demonstrations for Walter.

Bayreuth Scenic Plans Completed

BAYREUTH, Sept. 1.—The preliminary preparations for the Bayreuth Festival of 1933 have been completed for the present. The scenic plans for the "Ring" and "Die Meistersinger" have been carried out by Professor Preetorius with the approval of Winifred Wagner and General-intendant Tietjen and models have been constructed. Professor Preetorius will superintend the construction of the scenery in the Festspielhaus studios.

Competition Sponsored by London Daily

LONDON, Sept. 1.—The London Daily Telegraph has opened a competition for chamber-music works by British composers to close on Oct. 31. The judges will be Sir Hugh Allen, Sir Henry Wood, Arthur Bliss and Adrian Boult.

Bertrand Writing Opera

PARIS, Sept. 1.—"Amphytrion 38," the drama by Jean Giraudoux, which retells an ancient Greek legend in ultra-modern setting, is being made into an opera by Bertrand.

PARIS, Sept. 1.—Jaubert is composing an opera based on Jules Supervielle's drama "Le Jour," which deals symbolically with the birth of man.

IN DEFENSE OF MODERNISM: A REPLY TO D. C. PARKER

Riegger Accuses Conservatives of Refusal to Look Forward—Radicals of Past Have Become Conservatives of Today—New Trend or Idiom Seldom Accepted at First Hearing, Even in Past Days—"Incomparable Chance" of Moderns of No Use without Many Opportunities to Hear New Works

Wallingford Riegger, one of the ablest of American modernist composers, winner of the Paderewski prize in 1921 and the Coolidge prize in 1924, here answers the article, "Modernism Indicted" by D. C. Parker, music critic of the Glasgow "Evening Times," published in the August issue of MUSICAL AMERICA. Dr. Riegger explains the position of the moderns in relation to the past, citing examples to prove his arguments.

Editor, MUSICAL AMERICA.

By DR. WALLINGFORD RIEGGER

IN answering D. C. Parker's "Indictment of Modernism" in the last issue of MUSICAL AMERICA, I will first discuss the attitude of conservatives as a whole, of whom Mr. Parker is a good representative, and then assail the armor of his argument at some of the weak points that invite attack.

I admit, as I see Mr. Parker's opening sentence, that in one way at least I am beaten at the start. Unaccustomed as I am to taking an ordinary pen in hand, instead of my stub pen for scoring, how can I conjure up a figure as happy as this?: "The cataclysm of 1914 cut like a knife through the European cultural tradition."

In respect to literary skill, Mr. Parker calls to mind the numerous writers of the past who have so ably shown how only the old is good—"expressive, noble, beautiful"—while the new—Rameau, Mozart, Beethoven, Chopin,—as the case may have been—is "experimental, humbug, clowning." Two of these writers, Schumann and Berlioz, stand out by contrast. They were also composers—themselves, curiously enough, accused of "humbug, clowning" by their erudite contemporaries.

Emotional Bias on Both Sides

I used to wonder at the emotional bias underlying conservatism but think that modern psychology has given me an insight into its mechanism.* I am now convinced that emotion is the driving force of both the conservative and the radical. Each may summon reason to defend his course, and in the realm of creative art each would be right. We now see that both Mendelssohn, the conservative, and Chopin, the innovator, were right, in that each produced works of beauty. However, the critics of 1840 would have been wrong to demand that the daring Chopin keep to the traditions or that the conventional Mendelssohn strike out into new channels.

Twenty-five years ago I shared Mr. Parker's attitude. I, too, was by turns impatient, indignant, amused, at the strange "antics of the moderns." No doubt much of what I condemned had little worth, yet I still recall my venomous hisses at the close of Scriabin's "Poème de l'Extase" at a Berlin Philharmonic concert.

In the course of years, however, I gradually overcame the inhibitions imposed upon me through text books and

*Those who are interested in the mental processes which go to make the liberal and conservative will find entertaining reading in James Harvey Robinson's "The Mind in the Making."



Bettina Winston

Dr. Wallingford Riegger, American Composer, Who Strikes a Blow for Modernism in Answer to D. C. Parker's Recent Article in These Pages

a classical environment; I realized that my modernistic childhood experiments at the keyboard were fundamentally right; that I had forgotten how to apprehend musical phenomena in themselves, without reference to the past; I began to see illimitable possibilities for the enrichment of musical experience and to desire to mould these new materials to an aesthetic end.

Refusal to Look Forward

The conservative musician has a strange logic. He will admit that the music of 1800 is different from that of 1700, that the nineteenth century brought still more changes, but to conceive the music of the year 2000 as differing greatly from that of Brahms, Wagner, Franck, Debussy, without losing in beauty, is a leap too great for his imagination. Of course, it is a common defense of the critic to minimize the changes of the past and exaggerate current tendencies, to define development in the past as "evolution" and to decry the "revolutionary" attempts of the present.

I admit that here is a real difficulty. Exposed from the cradle to a fully developed harmonic system, how is it possible for us to recapture the impression that was made, for example, when for the first time two different notes (the perfect fifth) were sounded together? No wonder the church regarded this procedure (*organum*) as revolutionary and opposed its use for many years. No wonder that when three independent parts were first sung together, they sounded chaotic. Surely the limit of dare-deviltry had been reached. How one longed for the noble, the beautiful, in the music of the past! Here is what one writer said of this innovation:

You hear a medley of sounds, a mixture of harmonies quite intolerable to the ear. One sings in quick tempo, another in slow; one voice has top notes, another deep notes, and as if this were not enough, another remains midway! How can the mind see light in this chaos?

The conservative looks backward, not forward. It is comforting to regard ourselves as a culmination rather than a starting point. It is hard to face the millions of years science tells us the

race will endure, yet in no other way can we obtain a true perspective. Does Mr. Parker think that the text book of ten thousand years hence will end with cautious quotations from Richard Strauss, Dukas, and possibly Scriabin, coupled with the usual word of warning?

With these observations I don my armor and hasten to meet Mr. Parker's first challenge:

Masterpieces Not Hailed at First

"Where are the masterpieces which the freedom and inspiration of a new era were to bring forth? Where are the works which are to today's public what the productions of Beethoven, Verdi, Wagner, Brahms and Dvorak were to yesterday's?"

I ask, "Where was the St. Matthew Passion Music for the hundred years after it was written? Why was it gathering dust in a private collection instead of proclaiming its beauties to the world? Why was it not hailed in 1730 as it was in 1830, when Mendelssohn performed it at the Singakademie in Berlin?"

The answer is simple. The world was not ready for it—or any of Bach's music—at the time it was written. His melodies were "peculiar" (*sonderbar*), his discords at the organ caused the long-suffering congregation at the Thomas-kirche to cry out in self-defense. Possibly some parishioner after hearing the D Minor Toccata and Fugue wrote a diatribe beginning: "Where are the masterpieces of today?"

But the Berlin audience of 1830 was prepared. A century of musical evolution had intervened. Public and critics had, so to speak, "caught up" to Bach, who had so far outdistanced his own generation. Time has shown that Bach, the radical, was right, and not the Leipzig congregation.

What of the Brahms symphonies? In spite of repeated efforts to introduce them in this country, they were not accepted as masterpieces by the public till a full generation after the composer's death. Many still recall the scandal created in Boston at the premiere of his First Symphony.

I will spare Mr. Parker the painful details of the years of struggle on the part of fearless champions to launch the works of Wagner in the face of an almost unbroken front of hostile criticism. The echoes of that conflict had barely died down when I first went to Germany (1907). Was not Saint-Saëns a die-hard to the last?

Are Innovators Real Creators?

Before taking up the modern masterpieces, about which Mr. Parker is so poorly informed, I should like to answer some other points. I see the surprising statement that "pioneers and experimenters are seldom first-class creators."

Was not Bach, the experimenter, who tuned a clavichord to the tempered system for the first time in history, who discovered the use of the thumb in fingering at the keyboard, who devised countless new fugal forms, also a first-class creator? And Beethoven, with his experiments in "ear-splitting" dissonances, new key-relationships, poly harmonies, off-beat accents, the abolition of the transitional phrase? What about the arch-experimenter, Chopin, so decried in his day for his startling innovations? And Wagner, who experimented endlessly with chromatics, with

the leit-motif, with the continuous music-drama, who remodeled the orchestra, concealed it, used new stage effects?

I think I understand why Mr. Parker would like to belittle the experimental aspect of past achievements. It is hard for him to think that experimenting in strange sounds today may produce great art, just as those who first heard Beethoven's Seventh Symphony would be disturbed could they know that the "unbridled turmoil" of that work, written "evidently in a state of drunkenness" (this from a contemporary critic)—that this "dragon, lashing its tail in agony," had been approved by a later generation. Such reflections are hardly flattering.

And What of Melody?

Mr. Parker repeats the cry of those critics who cannot rid themselves of their Verdi complex: "Thirdly, let us recognize the value of melody." Shall I quote the remarks of the French critic, Fétis, about the "Tannhäuser" Overture—Fétis, the elegant writer whose pronouncements were eagerly read by the entire musical world? Here is his verdict, clear, concise, definite, final:

"Beyond a poor, ill-harmonized choral tune, there is not a spark of melody in the entire work."

I wonder if by any chance Mr. Parker was humming that overture when he wrote, "Thirdly, let us recognize the value of melody."

Little Chance to Hear Today's Music

Now for the masterpieces of the present: One of several which come to my mind is the "Intégrales" of Edgar Varèse, written in New York in 1924. Has Mr. Parker heard this seldom performed work? It is hardly likely, yet he speaks of the "incomparable chances" of the moderns! This work, which in my opinion marks a milestone in music, has been given in this country but twice in eight years—each time before a limited audience—and twice in Paris.

Is Mr. Parker familiar with "Die glückliche Hand" of Schönberg or with the subtle beauties of the string orchestra pieces of Alban Berg? How often do these obtain a hearing? Where is the "incomparable chance" unless modern offerings get before the public not once, but the many times necessary for works that may sound peculiar (*sonderbar*) on a first hearing?

Schünemann to Replace Schreker at Berlin Hochschule in Berlin

BERLIN, Sept. 1.—Prof. Georg Schünemann has been selected as head of the Berlin Hochschule für Musik, to replace Prof. Franz Schreker, who recently tendered his resignation, it was announced.

Prof. Schünemann has been assistant director for several years. Prof. Schreker has been appointed to a master class at the Prussian Academy of Fine Arts.

Jarecki Engaged for Polish Opera

LVOV, POLAND, Sept. 1.—Tadeusz Jarecki, composer, who has lived in New York for the last ten years, has been engaged by the Polish Ministry of Education as director of the Opera and Conservatory in Stanislawov. Mr. Jarecki toured Poland last season, conducting the Warsaw Philharmonic, the Lvov Symphony Orchestra and other ensembles in concerts of his more recent works.

REVIVING BALLADRY IN THE VIRGINIA MOUNTAINS

Thousands Attend Outdoor Festival Which Preserves Ancient Melodies

MARION, VA., Sept. 10.—Between five and six thousand visitors, from twenty-one states, witnessed the successful conclusion of the White Top Folk Festival, on White Top Mountain, near Marion, in Southwest Virginia on Aug. 13. The festival was organized in 1931 by Annabel Morris Buchanan, composer and chairman of the American Music Department of the National Federation of Music Clubs, and John A. Blakemore of Abingdon, manager of the White Top Company. It will become a permanent annual affair, with the object of preserving the folk music, balladry, and traditions of this region, through folk festivities.

Crowds of musical enthusiasts, interested tourists, and folk musicians gathered in the big tents on the large rolling plain above the tree line, or strolled to the top of the mountain to view the magnificent panorama from Sunset Rock. From the summit of the mountain five states are visible, Virginia, Tennessee, North Carolina, West Virginia, and Kentucky. The view is superb, range after range of mountains extending southeast to the Blue Ridge, southwest to the Great Smokies, and northwest to the Cumberlands, with Grandfather Mountain, Roan Mountain and other famous peaks between. The weather continued perfect for both days of the festival, with bright moonlight at night for those who camped on the mountain.

Folk Music in Purest Form

White Top is the centre of a region which contains some of the finest folk music in America. The inhabitants are for the most part descendants of the original English and Scotch-Irish settlers who first penetrated the Southern Appalachian highlands. Ancient Anglo-Saxon folk music still exists here in purest form, with early American folk tunes and ballads based upon the history and legends of this region.

Mrs. Buchanan presided over the afternoon program on Aug. 12. This opened with a square dance, followed by an informal program of folk music and dancing. Dulcimer, banjo, fiddle, and guitar were heard in such rollicking tunes as "Natchez on the Hill," "Cumberland Gap," and "Karo in the Hall." Native folk singers kept the group of collectors busy with "Katie Morey," "Jack the Sailor," "Six Kings' Daughters," "Poor Betsy," or "The Bold Sea Captain" and other songs in ancient folk modes.

At night the mountain was dotted with camp fires, surrounded by groups of folk musicians. The large tent was packed for the square dance, which lasted all night, with mountain versions of old English country dances, the "Grape Vine Twist," "Beautiful Basket," "Bird in the Cage" and many others.

Contests and Handicraft

Contests started the next morning, with preliminary hearings in string bands, ballad singing, banjo, fiddle, and folk hymns, with buck-and-wing and clog dancing in between the contests. Folk handicraft was on display and sale. Hooked rugs vied with "Star-of-Bethlehem," "Log Cabin," or "Old-



Mrs. Buchanan and Lamar Stringfield at Marion, Va.



Distinguished Personages at White Top. From the Left: Arthur Kyle Davis, Archivist of the Virginia Folk Lore Society; John Powell, Virginia Composer-Pianist; Annabel Morris Buchanan, Composer and an Organizer of the Festival; Elizabeth Burchenal, President of the American Folk Dance Society, and John A. Blakemore, a Festival Organizer



Visitors from Nashville to the White Top Festival. From the Left: Sydney Dalton, Composer, and Representative of "The Nashville Banner"; Bobby Porter Morgan, "Tribble" in the Old Harp Singers; Elena Jackson Quillian, "Tribble"; Mrs. Horton R. Casparis, Dr. Hugh J. Morgan, May Herbert Dalton and Daughter Mary, George Pullen Jackson, Author of "White Spirituals in the Southern Uplands" and Organizer of the "Old Harp Singers," and Mrs. Benjamin Porter of Black Mountain, North Carolina

Hen-and-Little-Chickens" quilts and other hand made articles.

In the afternoon the final contests were held and prizes awarded. The people who were crowded in and around the tent enthusiastically applauded ballads—"Lord Lovell," "The House Carpenter," "Molly Bon,"—fiddle and banjo tunes—"Cluck Old Hen," "Billy in the Low Ground," "Jolly Hollow Reel," "Sugar in the Gourd." Old English "accumulative" folk songs added an interesting note, with the amusing nursery song, "Oakem in the Woods," and "The Ten Commandments," considered by some authorities to be of Hebrew origin.

Dr. George Pullen Jackson, of Vanderbilt University, introduced the folk hymns with a short talk emphasizing the origin and importance of the "white" spirituals of the South, and presented the Old Harp Singers from Nashville, Tennessee. Sitting around

the table were two men and three women, somewhat after the fashion of the English Singers, singing in traditional manner, "I Will Arise," "Poor Wayfaring Stranger," and other spirituals dating back more than 150 years. Virginia singers contributed beautiful folk tunes, "Blessed," or "Wondrous Love," in the Aeolian mode. Some of these folk hymns were published in the "Kentucky Harmony" of 1825, or similar old Southern publications; traditional folk tunes with sacred words.

Notables in Attendance

John Powell, Virginia composer-pianist and folk music authority, addressed the contestants and assembly, explaining the worth of the folk tunes, and awarded the prizes to the winners, who included contestants from several states.

Among others present were Elizabeth Burchenal, president of the

American Folk Dance Society; Arthur Kyle Davis, Archivist of the Virginia Folk Lore Society, who brought a recording machine to preserve some of the best songs and ballads; Lamar Stringfield, composer-conductor, University of North Carolina; Phillips Russell, biographer; Dr. J. P. McConnell, president of State Teachers' College, Radford, Va.; R. F. Nelson, publicity director of the Virginia State Chamber of Commerce; Allen Eaton, New York City; Mrs. John Powell; Mrs. Lamar Stringfield; Berkeley Williams, Jr., artist, and Mrs. J. S. Brockenbrough, of Richmond. M.B.D.

COMPETITION TO CLOSE

Coolidge Prize for Chamber Work to Be Awarded on Sept. 30

WASHINGTON, Sept. 10.—The competition for the Elizabeth Sprague Coolidge Prize of One Thousand Dollars, offered under the provisions of the Elizabeth Sprague Coolidge Foundation by the Division of Music in the Library of Congress, will close Sept. 30, 1932.

This competition is for a chamber composition for six string instruments (without piano), and is open to composers of all nationalities. The judges will be John Alden Carpenter, Olin Downes, Serge Koussevitzky, Louis Persinger, and the chief of the Music Division, ex officio.

The winning work will receive its first performance at the next Festival of Chamber Music in the Library of Congress in April, 1933.

Marine Band Visits Canadian Exhibition as Guest of Government

WASHINGTON, Sept. 10.—The United States Marine Band visited the Central Canada Exhibition at Ottawa on Aug. 22-26, as guests of the authorities, the invitation having been extended from the Canadian Government to the Navy Department. The band, consisting of seventy-five members, left Washington on Aug. 20, returning on Aug. 27. Capt. Taylor Branson, leader, was in charge of the trip. A. T. M.

"UNDINE" Is TOUCHED UP FOR BERLIN

Civic Opera Reopens with Lortzing Work in Kurt Soldan's Revision—Breisach Conducts with Deft Hand—Graener's "Friedemann Bach" Another Revived Score—Orchestral Concerts to be Conducted by Furtwängler, Walter, Klemperer, Unger and Jochum—Notable Soloists Engaged

By GERALDINE DE COURCY

BERLIN, Sept. 1.—In the midst of a tropical heat that would even have crippled the descriptive powers of a Paul Morand, the Civic Opera reopened its doors on Aug. 16 with a modest but sufficiently expert revival of Lortzing's "Undine" to hold the attention of the public in spite of the temperature. It was no longer the Märchenoper of half a century ago, but a sort of revised version, touched up for modern consumption by one Kurt Soldan, a Berlin kapellmeister.

Those familiar with the work from the days of its pristine simplicity claim that Lortzing's share in the mess of potage was little more than the flavoring; it is true, the old melodies were there and the old stage pranks and jokes, but the tricks of the operatic trade have taken on sophistication, and nowadays an expired copyright is open season for every cobbler. Arthur Maria Rabenalt, the quondam associate of Wilhelm Reinke in a number of scenic atrocities, presided over the performance as stage manager and kept his experimental technique strictly within the bounds of a type of perpetual motion that prevented the clockwork from running down altogether. Old fashioned music, a naïve plot, and indifferent singing make a dangerous combination at any season of the year!

Paul Breisach, who conducted, has a deft hand for this type of thing; but he was unable to raise any of his singers from the level of well-prepared routine to anything approaching the artistic *niveau* of Gerhard Hüsch, who as Kühleborn, was unquestionably the climactic point of the performance, everything and everybody included. The splendid natural gifts of this versatile baritone are in the leash of a fine and discriminating ambition that never fails to guarantee a distinguished performance. Vocally, he has had many more grateful roles perhaps, but to sing as he did in such a torrential heat was nothing short of a *tour de force*.

Revive "Friedemann Bach"

Among the other varied fare of the initial week was a revival of Graener's "Friedemann Bach" that introduced a gifted young tenor, Werner Ludwig, in the title rôle and Beata Malkin as Gräfin Brühl, the part formerly sung by Malfala Salvatini. Young Ludwig, who created the part at the Schwerin premiere last winter, has a fresh, vibrant voice of unusually lovely quality that took all the hurdles of this vocally taxing rôle with magnificent abandon. Material of such promise has an anticipatory value of incommensurable magnitude when one contemplates the tenorial assets of this otherwise richly equipped opera-house. It is a distinct pleasure to listen to such unspoiled youthfulness of timbre in this land of throaty aspirants to Wagnerian glory.

Malkin's lovely warm Russian voice has hitherto been the mainstay of the Italian wing of the repertoire, but she negotiated the complicated horizontal



Gustav Albert Lortzing, Composer of "Undine" Which Has Been Revived by the Berlin Civic Opera

difficulties of the Gräfin's rôle with a beauty and finesse that eloquently seconded the charm and distinction of her portrayal. It is understood that this gifted singer is to appear as soloist with the Boston Symphony Orchestra under Koussevitzky late in November.

Six Orchestral Series

The numerous series of orchestral concerts that are already announced for the coming season would never lead one to suppose that the world was grappling with an unprecedented and staggering financial crisis. Up to date, six different series are scheduled so that Berlin will not suffer from a dearth of music, even though no adventurous soloists should turn up later on.

The ten Furtwängler concerts will run from Oct. 16 to April 9 and will present as soloists, Piatigorsky, Prokofiev and Hindemith, Heinrich Schlusnus, Maria Ivogün, Edwin Fischer, Simon Goldberg (concertmaster of the orchestra), Carl Flesch, Lubka Kolessa and Furtwängler. The novelties to be presented are Prokofiev's Piano Concerto, Marx's Passacaglia for orchestra, Günther Raphael's Orchestral Suite, and Honegger's "Mouvement Symphonique." In the way of classics, Brahms will predominate, owing to the celebration of his centenary this year. The program will also contain Beethoven's First, Third and Eighth symphonies and Bruckner's Fifth.

Bruno Walter's series which has been curtailed to five concerts owing to his engagements in America, will open on Oct. 23 and run to April 2. The soloists on this series will include Maria Nemeth, Kerstin Thorborg, Marcel Wittrisch, and Hermann Schey in Verdi's "Requiem," Adolf Busch, Artur Schnabel, Jarmila Novotna, and Maria Ivogün. No novelties will be given.

State Opera Concerts

This season, Otto Klemperer will conduct all the concerts of the State Opera series, while Erich Kleiber will give his six concerts with the Philharmonic Orchestra under the management of the Backhaus Concert Direction,—an experiment that proved so eminently successful last year. This series will run from Sept. 21 to April 19 and will present the following soloists: Maria Müller, Wilhelm Backhaus, Moriz Rosenthal and Franz von Vecsey.

Dr. Heinz Unger will conduct four concerts for the Society of Friends of Music which will open on Oct. 13 and close on March 2. The soloists are to be Alexander Kipnis, Georg Bertram, Leonid Kreutzer, Joseph Schuster and Poldi Mildner. The only novelty on the program announced for this series is the "Kleine Lustspielsuite" of Herbert Wunsch, which was heard at the meeting of the German Music Association in Bremen last year.

There will also be six Philharmonic Concerts under the baton of Jochum, the talented young conductor who has been engaged for the Berlin Radio and the Civic Opera. These concerts will be broadcast in keeping with the Berlin Radio's new contract with this orchestra. This series will open on Oct. 5 and close Feb. 15, the soloists being Giesecking, von der Berg, Feuermann, Kulenkampf, and Erica Morini. The novelties will include a work by Conrad Beck and one by Hugo Hermann as well as works by Kodály, Jarnach, Reger, Pfitzner and Hindemith.

SCHMITT AND TANSMAN TO VISIT UNITED STATES

Two Celebrated Composers Will Take Part in Performances of New Works from Their Pens

The coming to America of Florent Schmitt and Alexandre Tansman, to take part in performances of their own works, is announced by Concert Management Bernard R. Laberge.

Mr. Schmitt will appear in November with the Boston Symphony Orchestra under Serge Koussevitzky, participating in the first performance of his new "Symphonie Concertante" for piano and orchestra. He will be heard in New York under the auspices of the League of Composers and will make a transcontinental tour. Pro Musica is to sponsor chamber concerts in which Mr. Schmitt will take part.

His return to Europe will be by way of the Orient. He is to make appearances in Honolulu and in Japan under the auspices of Pro Musica.

Mr. Tansman, who has twice visited the United States, will spend the months of January and February in this country. Among other engagements, he is to play his newest piano concerto with the Cleveland Orchestra under Nikolai Sokoloff and with the St. Louis Symphony under Vladimir Golschmann. His appearances are also to include concerts sponsored by Pro Musica and similar organizations.

Popular Priced Opera Is Planned for Chicago Stadium

CHICAGO, Sept. 10.—A series of Saturday night popular priced performances of opera in the Chicago Stadium is planned by an organization under the management of Maurice Frank. The season is announced to open on Oct. 15 with "Aida." Other items of the repertoire will be "Carmen," "Il Trovatore," "Samson and Delilah," "Les Huguenots" and "Le Prophète."

Jacques Samossoud is to be the general music director and conductor. No announcement has been made as to principals. A. G.

The complete works of Orlando di Lasso, the four hundredth anniversary of whose birth falls this year, have been published by Breitkopf & Härtel in twenty-one volumes.

CRISIS SURMOUNTED BY OPERA AT COLON

New Directors Meet Difficult Situation with Marked Success

BUENOS AIRES, Sept. 1.—Winter opera at the Colon has survived a crisis and continued with a zest which says much for the ability shown by the new board of directors in surmounting difficult conditions. These directors, acting with commendable promptness and decision, adjusted their resources to existing circumstances and have been responsible for performances of much merit.

With only a month's time at its disposal, the directorate immediately agreed to reduce the usual twenty-eight subscription performances to fifteen, and employed the long-distance telephone to invite Ettore Panizza to come as director. Mr. Panizza, in Milan at the time, answered "Yes," with the proviso that his salary be 13,000 pesos, about \$3,000. But the state appropriation of 510,000 pesos (half the amount allowed for last year's international series) would not permit of such an expenditure. Therefore the invitation was transferred to the Senors Calusio and Paolantonio, both of whom are citizens of the Argentine.

Diplomacy in Engagements

Diplomacy was also revealed by the directors in their choice of singers. Contracts signed with Lily Pons and Giacomo Lauri-Volpi involved more than 200,000 pesos and the question became one of engaging artists who would not be too expensive but still worthy to appear with these renowned favorites. In the end, those in authority did the sensible thing in giving a chance to local singers of ability who were glad to come before the public under such favorable auspices.

Miss Pons, singing as brilliantly as ever, has been received with record-breaking enthusiasm and has brought substantial returns into the box office. Mr. Lauri-Volpi strengthened his hold on public affection by giving half his salary of 100,000 pesos to the government's internal loan fund.

The one novelty announced was "La Sangre de las Guitarras" by Gaito. "El Matrero," by the Argentine composer Felipe Boero, was also listed. Otherwise the repertoire has been built around "La Sonnambula," "Aida," "La Bohème," "Rigoletto," "The Secret of Suzanne," "Turandot," "Il Trovatore" and similar works.

As a whole, the Winter season has been so successful that the directors are planning to renew the Spring season, giving a number of novelties. Among the thirty-six productions under discussion are "Die Entführung aus dem Serail," "Feuersnot," Cimarosa's "Heimliche Ehe," "The Magic Flute" and Ravel's "Spanish Hour." It is hoped that Wilhelm Furtwängler may be engaged as conductor.

Steel Pier Opera Gives "Traviata"

ATLANTIC CITY, Sept. 10.—"La Traviata" was the Steel Pier Grand Opera Company's production, under the direction of Jules Falk, on Aug. 21. Henri Elkan conducted; and the splendid cast was made up of the following artists: Thalia Sabanieva, Georges Trabert, Mostyn Thomas, Irma Maldonado, Dorothy Leary, Alessandro Angelucci and Alfred Ostrum. The performance, sung in English, was heartily applauded.



DEAR MUSICAL AMERICA:

Very pertinent, indeed, was the article in the *Sunday Times* for Aug 21 written by one of Mr. Downes's assistants in regard to the Stadium concerts this season.

The greatest crowds turned out again for the special events, such as Beethoven's Ninth Symphony, the Albertina Rasch and Duncan dancers, greatest of all, for the all-Gershwin program with the composer as soloist in several of his pieces, while for the regular programs audiences of varying (sometimes small) size attended, as in other years.

I wonder if the Stadium is wise in featuring "events." None of them, save the Ninth Symphony, are symphonic in character. They are shows and can hardly be considered part and parcel of a symphonic concert series. If a Gershwin concert program can fill the Lewisohn Stadium to capacity and turn away thousands, surely a Gershwin musical comedy, mounted attractively in the open air, can do the same. But what would you say if the New York Philharmonic-Symphony were to play the orchestral part of a Gershwin musical comedy?

Fact is that dance or Broadway show spectacles have a big appeal. There is no disputing that. But to offer them under these concert auspices, to make them the events of an eight week season, offends my logic. By so doing, is not the audience that attends to hear music led away from the very purpose for which, I assume, the concerts are given?

This season the number of rehearsals, always few, was reduced owing to economic conditions. Thus, few novelties were possible and the only ones on which rehearsal time was expended were the Gershwin works. Important works, not novelties but unfamiliar none the less, were given with inadequate preparation. To be sure, only a small percentage of these Stadium audiences has critical taste. Persons with critical taste have known long since that they can not be satisfied listening to open air concerts of symphonic proportions, sketchily rehearsed under a Summer conductor. The *Times* writer very properly states that "by far the largest part probably consists of people happily devoid of any intellectual preoccupations whatever about music." *** These people doubtless come for a variety of reasons. They live near by; they rather like music; they feel that

an evening outdoors listening to an orchestra would be an enjoyable way to pass the time. They seek entertainment, relaxation, pleasure. The important thing is not their motive, but their presence. They represent an immense potentiality."

Let me interrupt for a moment. Yes, they do represent "an immense potentiality." That potentiality may be used either to make real music lovers of them, or to bring them out in vast numbers when there is a special show. It is in the hands of those who sponsor the Stadium to lead them.

"Entirely receptive, unhampered by predilections of taste, unclouded by preconceptions of what should or should not be liked, this audience is a vast wax tablet, whereon might be written, and written deeply, the language of great music."

Then comes the finest thing that this writer has to say. He points out that for these people to understand this language of great music, which is still somewhat new to them, "it must be projected with complete authority. It cannot be stammered, or droned, or recited by rote."

Now, if the performance lacks authenticity, due to insufficient rehearsal or lack of conductorial powers, "will not the untrained auditor hear merely the work's externals? * * * Will not the potential convert to the classics be repelled by what seems merely a complex mass of sound? * * * Will he not turn away instinctively to easier, cheaper music, lower in grade, but *better in performance*, (the italics are ours!) his musical development harmed rather than helped, his expected pleasure in Wagner or Brahms thwarted and vaguely unfulfilled?"

I have said that the rehearsals were reduced this Summer and given the reason. That same reason was responsible for the omission of a number of fine contemporary works, for the performing of which fees are asked by the publishers. These fees are often considered by managements as expenses to be avoided, if possible. Yet they are as legitimate an expense as any that goes into the giving of concerts. Has not the composer of symphonic music a hard enough time to make his living?

If programs are to have variety, if they are to reflect the music of our day as well as of yesterday, they must include modern pieces even with the payment of performing fees. In this Summer's Stadium series this was in the main avoided. Ample rehearsal time was given the works of George Gershwin, his "Rumba" having its premiere at his concert. Is this the kind of novelty that should be singled out for performance and preparation? Should the writer of successful musical shows be the one American composer to be upheld as a luminary in a series of concerts given by the New York Philharmonic-Symphony, even in Summer?

I think not, and I know there are many who agree with me. Better programs of lighter music, the kind of music that the audiences at the Stadium would enjoy—they never fail to respond to the occasional lighter pieces included—have often been recommended in preference to mediocre performances of Brahms and Beethoven.

The *Times* writer goes on to suggest that it might be better to have fewer concerts and more rehearsals. An excellent thought. He adds: "In the relation of great music to a public, many of whose numbers are actively seeking deeper acquaintance with the best in the music literature, is it necessary to

remark that quality still remains more important than quantity?"

In a next day review of the Gershwin concert the *Times* writer closed with the following: "And for commentary on the concert, it would be well perhaps to quote the man in the aisle seat who shouted at the disinherited late-comers searching vainly for seats, 'Down in front, I can't see!'"

Isn't that delicious? They wanted to see.

The Stadium concerts are one of New York's proud possessions in Summer. They should be made to satisfy the greatest number regularly, not only on special occasions. There should be soloists, as there were in the early days of these concerts. Why should a heterogeneous audience, admittedly not versed in symphonic music, be expected to concentrate on a program without a soloist, when until comparatively recently, our Winter symphonic concerts always presented soloists? The soloist's music, generally speaking, is of an appealing kind, and his or her personality brings to the lay listener another interest. Remember that unless soloists are again engaged to play the great concertos in our symphony concerts, both Summer and Winter, a generation of music lovers will grow up whose acquaintance with the concerto literature will be nil. In fact, it is today.

There should be special programs each week devoted to various kinds of music—"Symphonic Night," an "Italian Night," an "Operatic Night," a "Wagner Night," a "French Night," a "Russian Night," as several such during the second half of this season were heard by large audiences, and an "American Night." Different parts of New York's population of many races would respond to these programs. And as to American night, let me in concluding quote the *Times* writer once more: "If it is desired to further the cause of the American composer, might not that end be accomplished as well by performing some of the works of Griffes, Parker, Sowerby, Carpenter, Bennett or Copland, as by concentrating the orchestra's reputedly slender resources of rehearsal time upon one composer who represents, no matter how well, merely a single phase of American music, and that scarcely its most important phase?"

Well said, say I, and thank you, Mr. *Times* Writer for your courageous and splendidly conceived article.

Not only did the *Times* assistant score in his chief's absence, but Jerome Bohm, an assistant to Lawrence Gilman, distinguished himself with his masterly reply in a Sunday article in the *Herald-Tribune* to Aaron Copland's article on American music critics, published in *Modern Music* a few months back.

Mr. Bohm defended the American music critic very ably and showed Mr. Copland that there are men writing music criticism in this country today who are quite as well informed about and trained in music as those who write about literature and the stage. There are. Mr. Copland contended there were none.

I was shocked to read in the July issue of the *Zeitschrift für Musik* an attack on the late Emil Hertzka, founder and for many years head of the Universal Edition, Vienna. The attack is from the pen of the publisher of the *Zeitschrift*, Gustav Bosse, not its editor. It reveals all the pettiness that many in Germany's music world today possess.

With Pen and Pencil



—by Tobias

Eugene Goossens, Conductor-Composer, Who is Completing His Opera, "Don Juan," to a Book by Arnold Bennett

Doubtless it was actuated by the world success of Hertzka's great publishing house, which championed Schönberg, Berg, as well as Mahler and Bruckner, and those younger men, Krenek, Kurt Weill, and Jaromir Weinberger. The accusation that their music was advanced by Hertzka for reasons other than their artistic merit is a false one, as is Herr Bosse's statement that the modern tendency for which Hertzka fought is no longer a thing of moment. Indeed! What a pity that such a dastardly attack should be made in the music journal which Robert Schumann founded in 1834! Professional etiquette among publishers should have made such an article impossible. For Herr Bosse is also a publisher, (chiefly of books), though, of course, not a publisher of Hertzka's outstanding quality.

I wonder how much there is in the story that is current in Milan these days to the effect that Tullio Serafin, now conductor of our Metropolitan Opera, is to be first conductor at La Scala in 1933-34, that is season after next.

Something tells me that this is more than a rumor, for with Gatti-Casazza completing his twenty-fifth year next season as general manager of the Metropolitan, he is likely to retire and leave the reins of management to someone else. That someone else would hardly be Serafin, as Serafin is known here only as a conductor, and an excellent one, of course.

I think, too, that the Metropolitan Opera may have an American general manager as successor to Gatti, rather than another Italian. The time is ripe for the change, ripe for us to want our leading opera house to be headed by one of our own countrymen. Therefore, Serafin may find it more agreeable to hold the post of principal conductor,—some say he will also be dictator—of La Scala, than to continue here under a change of management.

I tell you the story as it was told to me. As the Italians say: "Vedremo." Or if you prefer it in English, "We shall see," promises your

Mephisto

MUNICH FESTIVAL MAINTAINS PRESTIGE IN EUROPE

Dresden Version of "Tannhäuser" and Pfitzner's "Das Herz" New to the Summer Repertoire—Strauss-Pfitzner Week Is Coda to Season of Mozart and Wagner—Familiar Singers and Conductors, with Beecham as Only New Personality

By OSCAR THOMPSON

MUNICH, Sept. 1.—Productions new to the Munich Festival this Summer, though both figured in the Winter opera season, were Wagner's "Tannhäuser" in the Dresden version and Pfitzner's "Das Herz," which in less than a year has gone the circuit of Central European opera houses without establishing itself in very high favor anywhere. Otherwise the Wagner and Mozart works were those of other recent festivals, with "Idomeneo" retained from last year and "Die Entführung aus dem Serail" brought back after a season's absence. "Salome," also newly prepared, was given a place in the Strauss-Pfitzner week which served as a coda for five weeks of Mozart and Wagner alternating between the little Residenz Theatre and the commodious Prinz Regenten. In all, there were two complete "Ring" cycles, with dual casts; four performances of "Die Meistersinger," three of "Parsifal," two of "Tannhäuser," one of "Tristan und Isolde," four of "Figaros Hochzeit,"

three of "Zauberflöte," two of "Don Giovanni," and one each of "Idomeneo," "Entführung," "Cosi fan Tutte," "Pellegrina," "Das Herz," "Salome" and "Der Rosenkavalier."

Beecham a New Personality

The new personality of the festival was Sir Thomas Beecham, who conducted "Zauberflöte" and "Entführung," in addition acquainting Münchener and their festival guests with his prowess as



Trude Heischman, Vienna
Hans Knappertsbusch, General Music Director of the Bavarian State Theatres, Who Led Several Performances at the Munich Festival

a symphonist, leading the orchestra of the Bavarian State theatres in a program of Haydn, Delius and Strauss. (Symphony No. 99, "Brigg Fair" and "Ein Heldenleben"). While it could scarcely be said that the achievements of Sir Thomas were compensation or consolation for the absence of Richard Strauss, whose treatment of "Cosi fan Tutte" has been the delight of epicures at recent Munich festivals, Beecham's was the most satisfactory Mozart of the various performances, if only because it was the cleanest as to detail and the most euphonious as to tonal quality. "Cosi fan Tutte" under General Director Hans Knappertsbusch lacked the buoyancy and the finesse it has had under Strauss, though his was by no means a bad performance. Routine competence characterized the other Mozart representations under the baton of Paul Schmitz.

"Idomeneo" Repays Rehearing

"Idomeneo," restored last year in the carefully edited and abridged edition by Ermanno Wolf-Ferrari, repaid those who gave it an additional hearing at this festival. The world can ill afford to ignore music of the beauty that abounds in this early score of the young Mozart, stilted and unconvincing as the book of the Abbe Varesco must remain, whatever the efforts of plot-surgeons to make it viable on the stage. The airs of Elektra are superb examples of the dramatic power which Mozart brought to its most stirring expression in "Don Giovanni," and the choral writing surpasses that in any other Mozart opera, save possibly "Zauberflöte," the only one, to be sure, in which the chorus is given anything like equal importance.

Even as spliced and curtailed, the secco recitative is something of an incubus, but the scoring often attains to



Interior of the Charming Little Residenz Theatre in Munich, the Traditional Setting for Mozart Operas

a vigor that may well startle the most devout Mozartean. For this we have Wolf-Ferrari's assurance that Mozart, not his editor, is responsible. The overture, the storm music and various concerted numbers represent an unquestioned advance over the best examples known to us of the Opera Seria out of which "Idomeneo" grew and to which it must be related. Some suggestions there are of Handel and Gluck, but inevitably the ear is led on to the later "Don Giovanni," which it frequently foreshadows, particularly in the airs of Elektra and in the music of the priests which Wolf-Ferrari—in one of the few important alterations he has made in the score—has converted into a chorus of ghosts, with trombones serving much the same purpose as they do in the churchyard scene of "Giovanni."

Berlin, it is made known, will use the version which Richard Strauss made for the Vienna Opera, when "Idomeneo" is revived in the German capital next season. This seems a strange choice to one who has heard both versions and has wondered at the liberties taken by Strauss, such as the composition of new recitative (orchestally accompanied), and, beyond that, an entr'acte and a finale that must be regarded as entirely Straussian, though a scrap of Mozartean phrase was used as the basis of the latter. There remain those in Central Europe, however, who profess to like the admixture of styles of the Strauss version and who particularly praise the swelling finale as an "homage" to Mozart on the part of Strauss.

The Early and Feebler "Tannhäuser"

Opportunities to hear the early Dresden version of "Tannhäuser" are uncommon enough, even in Central Europe, to make it a valuable experience to attend a performance such as that given the work in Munich, but it is inevitably disappointing to one who has steeped his sensibilities in the richer splendors of the Paris version. Again, however, we are told that there are Germans who prefer the less highly colored Dresden music because they feel that it is all of a piece, and represents Wagner's original intentions, whereas the later score fluctuates, disturbingly for them, between the Wagner of "Tristan" and the Wagner of

"Tannhäuser." One suspects that secretly they still resent that any concession should have been made to the French clamor for a ballet, even though it resulted in music of the surpassing beauty of the later Venusberg.

For us, the earlier version of the scene in the grotto of the goddess is not only lacking in the passion and the splendor of the Paris scene, but it abounds in a banality scarcely equalled elsewhere in the Wagner scores. Every change was one from mediocrity to genius. Of other alterations, the one of which the listener is most readily conscious is that which concentrates the Wartburg contest of song in the Paris version by the elimination of some inconsequential music. However, it was a pleasure at the Munich performance to hear Julius Patzak sing the tenor Lied of Walter von der Vogelweide which Wagner later struck out, not because the song itself boasts any particular merit, but because Patzak's treatment of it possessed a winning and poetic lyricism that was a benison to ears not over-gratified by the strenuous vocal attack of Fritz Kraus as Tannhäuser. Hans Hermann Nissen as Wolfram, Elisabeth Feuge as Elisabeth, and Sabine Offerman as Venus were other chief personages in this performance.

Artists Mostly Familiar Ones

In both the Wagner and the Mozart performances Munich has retained rather more familiar figures, perhaps, than is best for the spirit and vitality of the productions. A stimulating move this summer was the engagement of Frida Leider to alternate with Gertrude Kappel as the Brünnhilde—in two of which, the "Walküre" and "Götterdämmerung" roles, she probably surpasses any other Wagnerian soprano of the day. Her "Siegfried" Brünnhilde seems beset with vocal difficulties—at least that has been the impression this commentator has had at several performances in as many cities. There will be opportunity to further confirm or dissipate this impression when Mme. Leider goes to the Metropolitan next season.

Of the Wagner performances in Munich, "Die Meistersinger" continues to be a brilliant spectacle, with many admirable details in spite of orchestral playing that scarcely attains to the

(Continued on page 34)

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AUTOGRAPH SCORES GIVEN TO LIBRARY

Collection Includes Manuscripts of Bach, Handel, Beethoven and Mozart

Autograph scores of Bach, Beethoven, Haydn, Mozart and other great composers have been given to the New York Public Library by Mrs. William W. Norton of this city. The collection formerly belonged to her father, the late Dr. Christian Archibald Herter, scientist and physician, and the presentation has been made by Mrs. Norton, herself an author, in memory of him and of the late Lizzie P. Bliss, a patron of the arts.

One of the most important items consists of nine pages of a cantata by Handel, the words as well as the music being written by his hand. This is particularly valuable, as most of the Handel manuscripts extant are confined to collections in England or Germany.

Other precious specimens are: the entire score of a cantata by Bach, variations in F Minor from a Haydn sonata, a Schumann song and an operatic aria of Handel's. Among the Mozart manuscripts is the original of the Fantasia in F Minor, which was first intended for a mechanical organ to be attached to a clock.

A Letter by Beethoven

Letters include correspondence signed by Mendelssohn, Schubert and Gounod. A communication from Beethoven to Amelia Sebald, dated Sept. 16, 1812, reads as follows:

I a tyrant? Your tyrant! Only misunderstanding can allow you to say this, as if even this your verdict indicates no sympathy with me. I do not blame you on that account; it is rather a piece of good fortune for you. Since yesterday I have not been quite well, since this morning I am worse; the cause of it is something indigestible which I have taken. Irascible nature in me seizes hold, so it appears, of the bad as well as the good. Do not apply this, however, to my moral nature.

People say nothing, they are only people; they see mostly in others what they are themselves, and that is nothing at all; not more of this, the good, the beautiful needs no people. Without any assistance it is there, and that appears to be the ground of our agreement together—Farewell, dear Amalie. If the moon shines this evening more brightly than the sun during the day, you will see the smallest of small beings at your house—your friend Beethoven.

CHAUTAUQUA CLOSSES

Guarantors Pledge Support of Orchestra for Another Year

CHAUTAUQUA, Sept. 10.—One hundred and forty-seven citizens of this and other centres have pledged their support of the Symphony Orchestra of the Chautauqua Institution, thus guaranteeing continuance of the concerts another year. The season ended on Aug. 20.

Among the works scheduled for performance at symphony concerts under baton of Georges Barrère in August were the Triple Concerto of Beethoven with Greta, Maria and Elsa Hilger as soloists, Schubert's Symphony in B Flat, and numbers by Ravel, Elgar, Rousseau, Griffes, Pierné, Saint-Saëns, de Falla and Brahms. Warren Lee Terry and Roderic Cross were among those listed as vocal soloists; and sacred song services under the leadership of Walter Howe brought choral numbers.

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New York Orchestra Ends Series

THE final concert of the outdoor series in the George Washington Stadium by the New York Orchestra, Modest Altschuler, conductor, was given on the evening of Aug. 28, with Gina Pinnera, soprano, as soloist.

Mr. Altschuler's final program included the Kallinikoff Symphony in G Minor and works by Wagner, Offenbach, Tchaikovsky, Bubeck, Sibelius and Liadoff. An addition to the program was Allan Lincoln Langley's waltz, "Spirit of Autumn" conducted by the composer. Mme. Pinnera was well received in the Liebestod from "Tristan und Isolde" and an aria from Verdi's "Ernani."

Mendessohn's "Elijah" had a second hearing on Friday evening, Aug. 26, when the Washington Heights Choral Society took part in the New York Orchestra's program. Reinald Werrenrath accomplished the unusual feat of appearing both as conductor and soloist, which he did by having Allan Lincoln Langley sit beside the conductor's desk and beat the time when it became necessary for Elijah to sing! That Mr. Langley accomplished this none too successfully was due undoubtedly to the fact that he was called in at the last moment to undertake it and that the plan is not a practicable one.

Mr. Werrenrath sang admirably and conducted equally so. The chorus, much too small for the open spaces, sang with better intentions than results. Mildred Rose, soprano, and Amy Ellerman were the other soloists who distinguished themselves, singing beautifully their respective solos. Selma Johanson, so-

prano, did the small part of the Child creditably. Harold Woodward was the tenor.

Other programs of the final week brought out Daniel Wolf, piano soloist, in Liszt's "Hungarian" Rhapsody, the Ben Greet Players in a repetition of



Apeda

Mildred Rose, Soprano, One of the Soloists in "Elijah" at the George Washington Stadium

Shakespeare's "Comedy of Errors," the Russian Symphonic Choir, Basile Kibachich, conductor, in excerpts from "Boris Godounoff" and Rimsky-Korsa-



Reinald Werrenrath, Who Both Conducted and Sang the Title Part in "Elijah"

koff's "Christmas Eve." Bernard Kundel, violinist, made his first appearance with orchestra on the same program in the Paganini D Major Concerto.

The seventh week opened on Aug. 16, with Verdi's "La Traviata" sung by the Pan-American Opera Company, Enrico Odierno conducting. Florence Misgen appeared in the title role, Ugo Martinelli was Alfredo and Leo Renoni the elder Germont.

The following evening, "Cavalleria Rusticana" and "Pagliacci" were sung. In the cast of the first were Ruth Coleman as Santuzza and Arthur Gervasi as Turridu. Maria Olla appeared as

Nedda in the second, with Fortunato di Angelis and Mario Valle.

On Aug. 18, Mischa Violin was soloist in the Bruch Violin Concerto, Mr. Altschuler also presenting a well-chosen program of comparatively unfamiliar works by Mendelssohn, Scriabin, Glazounoff and Meyerbeer. A transcription by himself of "Eli! Eli!" was much applauded.

Irma Duncan and the Isadora Duncan Dancers appeared on the evening of Aug. 19.

Plans are being made for a concert series during the coming Winter and an outdoor series in the George Washington Stadium next Summer.

Proceeds of Emergency Aid Concerts to Be Used for Endowment

Proceeds of the five symphony concerts to be given in Madison Square Garden under the sponsorship of the Musicians Emergency Aid Committee will be used to establish an endowment fund, according to an announcement made by Walter Damrosch, who states that the association will be reorganized on a permanent basis.

Programs for four of the five concerts have been completed. The dates are Nov. 26, Dec. 10, Jan. 11 and 25 and April 3. One program will be devoted entirely to Bach and Wagner. Bruno Walter will conduct a Tchaikovsky program, with Ossip Gabrilowitsch as piano soloist. The fourth event will consist of a pageant with 1,500 participants, including soloists, chorus, dancers, pantomimists and orchestra. Fritz Kreisler and Sergei Rachmaninoff will appear at the fifth concert, each playing a concerto.

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Stadium Concert Season Ends

(Continued from page 3)

led, with thirty-five performances of twenty-one works. Beethoven came second with twenty-two performances of thirteen works, and Brahms third with twelve performances of seven works.

First performance anywhere was given of Gershwin's "Rumba," and first at the Stadium of Theodore Cella's "Carnival," the Minuet from Mr. Coates's "Samuel Pepys," a Fantasy from Arkady Dubensky's "Old Russia," Zoltan Kurthy's Simfonieta and other more familiar works.

American composers represented on the programs included Theodore Cella, Arkady Dubensky, Bruno Labate, all members of the orchestra and all conducting their own works; George Gershwin, Percy Grainger and Bernard Wagenaar.

Gershwin Draws Record Audience

The largest audience of the season and, incidentally, the largest ever assembled at the Stadium, was that attending the all-Gershwin program on Aug. 16, which numbered 17,845 persons. Several thousand more were turned away.

The program began with the overture to "Of Thee I Sing" led by Mr. Daly. This was followed by the Piano Concerto in F Major with Oscar Levant as soloist and Mr. Daly conducting. Mr. Coates then conducted "An American in Paris" and the first part concluded with the "Rhapsody in Blue" played by the composer with Mr. Daly conducting. The second half of the program began with "Wintergreen for Presi-



Apeda
William Daly Shared the Conductor's Desk at the All-Gershwin Program at the Lewisohn Stadium

dent" led by Mr. Daly, following which Mr. Gershwin played his Second Rhapsody with Mr. Coates conducting. The world-premiere of the "Rumba," led by Mr. Coates, followed and the program closed with the "Medley of Popular Tunes" for Piano and Orchestra, played by Mr. Gershwin and led by Mr. Daly.

Mr. Coates gave an all-Beethoven program on Aug. 20, and four all-Russian programs. The Beethoven program included the "Egmont" Overture, the First and the "Eroica" Symphonies.

pathy of her interpretation accounted for a marked success.

A Distinguished Amonasro

Pasquale Amato was the distinguished Amonasro, revealing that time has not dimmed his splendid artistry nor the power and nobility of his voice. Maurice Sciapio, a Chicago bass now under contract with the Paris Opéra-Comique, was called upon at the last moment to assume the part of the King. He disclosed a voice of fine depth and color.

Dreda Aves, the Amneris, made excellent use of her voice and acted with authority. A young tenor of promise, Pasquale Ferrara, sang Radames. Lodovico Oliviero was the Messenger, and Gladys Briggs the High Priestess. The chorus was that of the Chicago Civic Opera, and the orchestra was largely recruited from the same source.

"Il Trovatore" had Miss Leskaya in the role of Leonora, in which she sustained the achievements of her "Aida." In addition to the tonal beauty and authority of her singing, she demonstrated with her mastery of the coloratura passages. Mr. Amato again left a deep impression with his singing of the Count di Luna. Also excellent were the Azucena of Mme. Aves, and the Ferrando of Nino Ruiz.

M. M.

Francis La Flesche Dies

MACY, NEB., Sept. 10.—Francis La Flesche, Indian leader and celebrated ethnologist, died on Sept. 5 at the age of seventy-five. Books on the culture and traditions of his people were among his contributions to history and art.

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OPEN AIR OPERA IS NOVELTY IN CHICAGO

"Aida" and "Trovatore" Presented in Lavish Style with Fine Principals

CHICAGO, Sept. 10.—The first open air performances of opera given in Chicago were "Aida" and "Il Trovatore," presented at the Stadium in Soldier's Field on Aug. 28 and Sept. 3. Enlarged choruses and special scenic effects, including the employment of elephants, camels and horses gave the productions a gala character. The company, which included several well known artists and some young singers of great promise, was organized by Alfredo Salmaggi. Creatore conducted both performances. An audience estimated at 30,000 heard the opening presentations.

The title role of "Aida" was assigned to a young Russian soprano, Anna Leskaya, who revealed great talent and the promise of a distinguished career. Her voice is of notable quality and smoothness, of more than ample power to cope with the conditions of outdoor singing, and possesses, in addition, excellent agility. The sym-

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BEGIN REHEARSALS OF WORCESTER LIST

Seventy-third Festival Brings Variety of Familiar and New Works

WORCESTER, Sept. 10.—Rehearsals for the seventy-third Worcester Music Festival, to be held from Oct. 3 to 8, were resumed under the baton of Albert Stoessel on Aug. 30. This festival will be the last held in historic Mechanics Hall, as work on the new Auditorium is progressing rapidly.

The chorus is devoting three rehearsals a week to the following works: Elgar's "Dream of Gerontius," Three Extended Chorales of Bach, two choruses from Haydn's "The Seasons," Carpentier's "Song of Faith," Vaughan Williams's "Benedicite," Lambert's "Rio Grande," Walter Howe's "Magnificat," the chorale and finale from "The Mastersingers," Randall Thompson's "Rosemary" for women's voices, and Horatio Parker's "The Leap of Roushan Beg" for male chorus.

Assisting the chorus of three hundred and fifty will be the Festival Orchestra of sixty, as assembled by Mr. Stoessel during several recent seasons, also the following soloists: Grace Moore and Louise Lerch, sopranos; Gladys Swarthout and Marie Powers, contraltos; Paul Althouse, tenor, and Julius Huehn, baritone.

Instrumental Works

Jesus Maria Sanromá, pianist, will play a concerto with the orchestra and will also take the solo piano part in "Rio Grande." Felix Salmond, cellist, will present Boccherini's Concerto, and will be heard with the orchestra in Bloch's "Schelomo" Rhapsody.

Other orchestral works to be heard include Beethoven's "Egmont" Overture, Malipiero's Suite from the opera

"Il Finto Arlecchino," Jacobi's "Indian" Dances, Mozart's "Hafner" Symphony, the "Gymnopédie" of Satie-Debussy, and "Charleston" Rhapsody of Bennett, and Bernard Wagenaar's "Divertimento." The last-named number will be conducted by the composer. The Vaughan Williams and Bennett works will be new.

On "Artists Night" Miss Moore will be featured in songs and arias, and Paul Althouse will appear as soloist in the choral works. The orchestra will present the Overture to "The Flying Dutchman" and Liszt's "Second Rhapsody." The children's afternoon concert will conclude the festival.

JOHN F. KYES, Jr.

Roxy Theatre Reopens Under Management of Fox Corporation

The Roxy Theatre, which closed on June 30 in order that financial losses might be remedied and interior alterations carried out, reopened on Aug. 20. The feature picture was "The First Year," with Janet Gaynor and Charles Farrell in leading roles. Conducted by David Ross, the orchestra played "Shéhérazade." An excerpt from "Mefistofele" was given by the vocal ensemble.

A repetition of this program filled the second week. In the third week the feature picture was "Down to Earth" with Will Rogers, and Grieg's "Peer Gynt" music was used as an overture under the baton of Mr. Ross.

The Fox Film and Theatres Corporation again has the management of the Roxy Theatre in accordance with a contract, approved by Federal Judge John M. Woolsey, between the Fox interests and Henry G. Kosch, receiver in equity for the theatre.

WITHERSPOON TO LEAD CONSERVATORY CHORUS

New Dean in Cincinnati Will Also Hold Lecture Course for Advanced Students and Give Lessons

CINCINNATI, Sept. 10.—Herbert Witherspoon, new dean and director of music at the Cincinnati Conservatory, will take personal charge of the Conservatory Chorus. He will also give a lecture course to advanced students and teach a limited number of vocal students. In taking the post of dean, Mr. Witherspoon succeeds Frederick Shailer Evans, who resigned.

Organization of the staff includes George A. Leighton as director of education, and Miss Joe Middleton as registrar. Robert A. Taft is president of the board. Members of the executive committee are Thomas Hogan, Jr., Philip Wyman and Amy Sherlock. The managing director is Matthew Addy Green.

The Conservatory opened for registration on Sept. 8.

In a letter addressed to his former pupils, Mr. Witherspoon says:

"I shall be interested and active in the formation of a new company for the production of grand opera in Chicago. Last year, as artistic director of the Chicago Civic Opera Company, I enjoyed an interesting and valuable experience.

"I shall also continue as chairman of the music committee for the Century of Progress Exposition in Chicago in 1933, and hope to make the musical program a vital and important part of the World's Fair."

JULLIARD COURSES END

Master Classes Held in First Season of Summer School

The Juilliard Summer School of Music, which completed its first season on Aug. 12, was open both to students and teachers, who were given the type of instruction formerly offered during the Winter session in the Juilliard School of Music.

Master classes were held in piano under the direction of Sigismond Stojowski; in violin under Louis Persinger, and in voice under Fraser Gange. The faculty in instrumental and vocal courses included Katherine Bacon, James Friskin, Sascha Gorodnitzki and Arthur Newstead in the piano department; Mrs. T. Toedt, voice; Louis Bostelmann and Samuel Gardner, violin; and Hugh Porter, organ.

The summer school was under the direction of George A. Wedge, head of the theory department at the Institute of Musical Art. The public school music department was a feature.

Mabelle Glenn, music director of the public schools in Kansas City, Mo., conducted classes in methods of instruction. Alfred Spouse, director of music in Rochester, led the voice training courses. Grace Helen Nash, who has conducted group piano classes in the University of California, was in charge of the piano department. Raymond Dvorak of the University of Illinois gave instruction in playing stringed and wind instruments.

Extra-curricular activities included eleven lectures by Dr. John Erskine, Dr. John Finley Williamson, Dr. De Witt D. Barlow and Blanche Skeath.

Organist Wins Peabody Honors

BALTIMORE, Sept. 10.—Special honors were won at the Peabody Conservatory last season by Virgil Fox, organist. He holds the record as being the first student to receive the artist's diploma after one year's study, and the first to win it simultaneously with the church organist's certificate. He also was awarded the Harold Randolph prize of \$100 for the best all-around student and the one attaining highest grade.

During the season Mr. Fox gave five recitals, in addition to appearing as soloist with the Conservatory Symphony Orchestra and broadcasting over WBAL.

"Enchanted Hour" Program Given at Sea Girt

SEA GIRT, N. J., Sept. 10.—A program called "The Enchanted Hour" was given late last month at the Hotel Stockton by Rafaelo Diaz, tenor; Mary Brubaker, harpist and Fritz Leiber, Nanette Bayne, and Clinton Bolton, actors. There was much applause for all the artists. Mr. Diaz sang groups of songs with piano, accompanied by Vincent de Sola and with harp to Miss Brubaker's accompaniment.

Rose Bampton Under Judson Banner

Rose Bampton, contralto, one of the four American artists engaged for the coming season at the Metropolitan Opera, is now under the management of Concert Management Arthur Judson, Inc., division of Columbia Concerts Corporation.

Miss Bampton will sing twice this autumn in Buffalo, her natal city. She has been engaged by the Twentieth Century Club there for Nov. 2 and by the Chromatic Club for Nov. 5.

Beth Lackey Marries Robert Barron

Beth Lackey, violin teacher and former assistant to Louis Persinger, was married on Aug. 24, in New York, to Robert Barron, attorney. Miss Lackey was for a time the teacher and guardian of Ruggiero and Giorgio Ricci.

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MONDSEE, AUSTRIA, Sept. 1.—Six concerts given at the Chamber Music Festival here enlisted the services of the Roth Quartet, which played with all the artistry for which this ensemble is justly celebrated. Rosina Lhevinne and Paul Weingarten assisted in notable concerts, and an evening of American music was given in association with Daniel Gregory Mason, the composer taking part himself as a performer.

Before returning to America in January for its fifth coast-to-coast tour, the Roth Quartet will travel extensively in concerts to be given through Hungary, Austria, Germany, England, France, Spain and Algiers.

Naumburg Memorial Concert Series Ends in Central Park

The fourth and last concert of the Summer series, given in Central Park in memory of the late Elkan Naumburg, was heard on Labor Day, when Franz Kaltenborn conducted the Kaltenborn Symphony Orchestra in numbers by Svendsen, Goldmark, Thomas, Wagner, Herbert, Sullivan and Johann Strauss.

Paris Opéra-Comique to Hold Lengthy Season

CHICAGO, Sept. 10.—The Opéra-Comique of Paris, whose opening during the coming season has been in doubt, will give a ten months' season beginning in October, according to word received here from the director, Louis Masson. M. M.

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ORCHESTRA AVOIDS "DEBATABLE MUSIC"

Philadelphia Programs to Con- sist Almost Wholly of Standard Works

PHILADELPHIA, Sept. 10.—"Debatable music" will be missing from the programs of the Philadelphia Orchestra in the coming season.

The Orchestra Association has made this decision, in its preliminary announcement to subscribers. "The programs will be devoted almost entirely to the acknowledged masterpieces. The directors feel in times such as the present, that audiences prefer music which they know and love and that the performance of debatable music should be postponed until a more suitable time. With these opinions the conductors fully concur." The orchestra has been notable in recent seasons for sponsoring extreme modernistic works.

Drastic economies have been made wherever possible, but owing to the fact that the income producing endowment funds are not bringing in as high a percentage as formerly, it has not been possible to reduce the price of tickets, even at a time of falling prices in most activities.

The season will run for thirty consecutive weeks, beginning Oct. 7-8-10. All the concerts will be given in the Academy of Music—an announcement which indicates that there will be none of the elaborate and expensive stage productions of recent years at the Metropolitan Opera House.

Leopold Stokowski will start the season and will conduct seventeen weeks in all. He will, however, take only one long recess, from Jan. 13 to Feb. 27, when the conductor will be Issay Dobrowen, of the San Francisco Symphony Orchestra. Other conductors will be Alexander Smallens, Eugene Ormandy and Artur Rodzinski.

A new scenic setting has been devised according to the plans and suggestions of Leopold Stokowski for the Academy of Music stage. Not only will the scenery built for the orchestra provide a pleasant variation from the color background of the sets used in former seasons, but also it has the value of improving the acoustics.

In addition to the regular weekly series and the twelve Monday evening series of symphony concerts, there will be two series of Young People's Concerts of five each with Dr. Ernest Schelling as lecturer and conductor.

W. R. MURPHY.

Hugh Porter Marries Ethel Flentye

The marriage of Hugh Porter, organist of the Second Presbyterian Church in New York and of the New York Oratorio Society, to Ethel Katherine Flentye, of Wilmette, Ill., took place at the bride's home on Aug. 20. Mr. and Mrs. Porter were classmates at Northwestern University in 1923. Mrs. Porter has studied with Olga Samaroff Stokowski and is a staff member of the Dalton School in New York.

Walter Hinrichsen Arrives in New York

Walter Hinrichsen, a member of the family which is proprietor of the German music publishing firm, Peters Edition, Leipzig, arrived in New York during the first week in September. He is staying here for a short time and will also visit Canada.



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Carrying Confidence to the New Season

A NEW season is almost in sight. When it arrives, will it be a good one, speaking both financially and artistically, or will it lag behind? The business of making music always feels the economic wind, in fact, an editorial commentator in a New York daily recently declared that music was a weather-vane for that wind, and that one could tell from a city's patronage of musical events something of what was to be expected in that city's business.

How is the wind blowing? From various evidences of late, one may confidently believe that it is blowing for fair weather. We have the statement of one of the largest and most influential concert bureaus in New York that bookings picked up so tremendously during the month of August that a twenty-five per cent decrease under last year's was made up. Cities, towns and colleges that were hesitant in the Spring, are now rushing to fill their musical calendars. New York concert halls are ready to print their schedules with only a few gaps here and there.

Paul D. Cravath, chairman of the board of the Metropolitan Opera Association, returned from Europe and gave out interviews brimming over with good cheer.

"We hope to break even during the shortened sixteen-week season, so that we shall not have to

go into the guarantee fund," he said. "The stock market boom has helped our prospects. Subscriptions are very encouraging, even exceeding Mr. Gatti-Casazza's expectations.

"We shall have broadcasting of opera again. It was a great success last year. Pay cuts have been put into operation all along the line."

This confidence is stimulating. We should react to it at least as readily as we have reacted to gloom in the past—more readily if we wish to go forward. Gloom is tiresome and enervating, and, what is worse, of no value. Thoughtful consideration we should certainly take; over-optimism defeats its own ends.

There are many unhappy circumstances still to be reckoned with and to regret. The unemployment figures in a certain stratum of musical life still give us pause. News that the Musicians Employment Aid organization for relief is to be made permanent brings some hope in that quarter. We should like to believe that "permanent" is only a relative term in this case, and that the necessity for such an organization may eventually be done away with.

We must regret the loss of the Chicago Civic Opera and the Ravinia season, but that the spirit is still alive which will bring back opera in some form to Chicago is evident. It will manifest itself very soon.

There is one thing that we should remember as we carry confidence over into the new season. Back of facts and figures are people. Back of personality, there is music, and the composer who writes it. We are serving an art, as well as the interpreters of that art,

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Personalities



It Was When They Were in Salzburg for the Festival That Sigrid Onegin (Centre), Her Husband, Dr. F. L. Penzoldt, and a Friend Posed for This Picture. The Picturesque Costumes Are of the Kind Worn by Bavarians

Sevitzky—In recognition of the artistry with which Fabien Sevitzky conducted his "Scottish Rhapsody," Lucius Hosmer, composer of this work, recently presented the original score to his sympathetic interpreter.

Bori—One of the guests at a dinner given at the American Embassy in Rome for Crown Prince Umberto and his wife, Maria-Jose, was Lucrezia Bori, who was visiting Ambassador and Mrs. John W. Garrett.

Strauss—As the musician "meriting the greatest international recognition," Richard Strauss has received the new medal of the New York College of Music. The presentation was made in Munich last month by Carl Hein, a director of the college.

Erskine—A reception in honor of John Erskine, president of the Juilliard Graduate School, was given in Baden recently by Carl Friedberg, pianist and member of the Juilliard faculty. This event followed Mr. Erskine's appearance in that city as soloist with the Municipal Orchestra at a festival of American music. Mr. and Mrs. Percy Hutchinson and Olga Samaroff Stokowski were among the guests at the reception.

Schlussus—The first title to be conferred on a singer by the German Republic was recently awarded to Heinrich Schlussus, baritone, "in recognition of his contribution to concert and operatic art." The title "Preussischer Kammer-saenger" is the equivalent of the former title of Royal Court Singer, which was conferred during the imperial regime. Mr. Schlussus is planning to come to this country for a tour next fall after an absence of two years.

Willeke—The twenty-fifth anniversary of his arrival in the United States was celebrated at a dinner given to Willem Willeke, 'cellist and director of the South Mountain String Quartet and of the Elshuco Trio, in the Country Club, Pittsfield, Mass., on Aug. 25. The presentation to Mr. Willeke of a bow which had been the property of Alfredo Piatti, famous 'cellist of a generation ago, was made on behalf of the eighty guests by Jay C. Freeman of the Wurlitzer Company. The Amati 'cello which Mr. Willeke now uses had also once belonged to Piatti. After the dinner there was a program by Mr. Willeke, Albert Spalding, Aurelio Giorni and Thomas L. Safford. Congratulatory messages from Walter Damrosch, Richard Aldrich and others were read by Edwin T. Rice. Mr. Willeke came to America from Holland at the invitation of the late Franz Kneisel, of whose quartet he was a member for eleven years.

What They Read Twenty Years Ago

in MUSICAL AMERICA for September, 1912

Cheers!

Titta Ruffo, Great Baritone is Coming—Famous Italian Engaged by Dippel for Chicago—Will Make Debut at Metropolitan.

~1912~

Opera in the Vernacular?

"Halka" by the Polish composer Moniuszko, translated into Esperanto, was recently sung with great success in Vienna.

~1912~

Where Are the Radicals of Yester-year?

(Headline) SCHÖNBERG IN ADVANCE OF HIS DAY. London audience that booed his bizarre orchestral pieces, accused of bad taste.

~1912~

These Witty Parsons!

Spurgeon was once asked if a man who practised the cornet on Sunday would go to Heaven. He replied that he did not see why not, but he doubted if the man next-door would!

~1912~

What Became of It?

The latest opera collaborators are Maxim Gorky and Chaliapin. Gorky has already completed the libretto and Chaliapin, may it please your worships, is composing the music!

~1912~

Three Cheers for Florence!

A young American soprano named Macbeth recently distinguished herself at one of the Casino concerts in Ostend.

~1912~

When Is a Frenchman Not a Frenchman?

Reynaldo Hahn has but recently become a French citizen. He is a Venezuelan by birth. His parentage was German on his father's side and Spanish on his mother's.

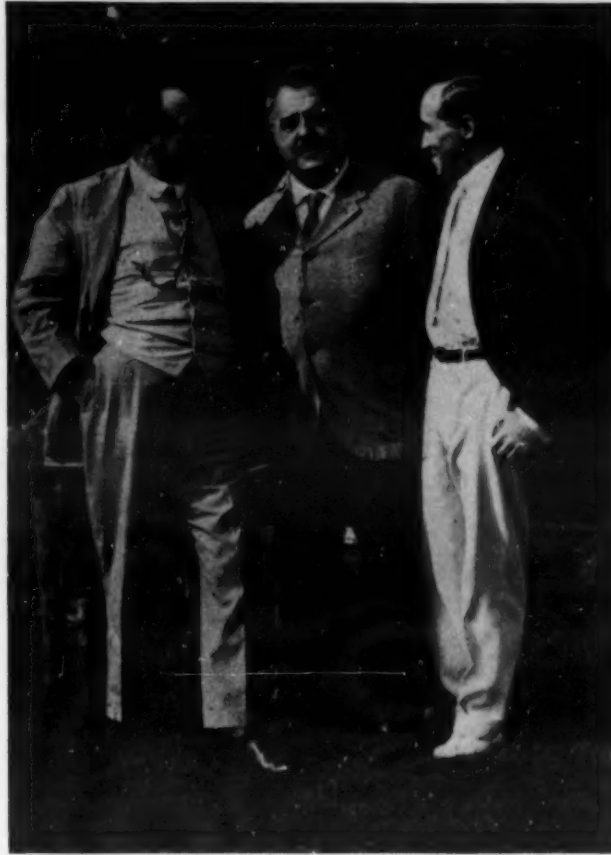
~1912~

Too Bad, Wilhelm!

The Kaiser is aggrieved because we lure his singers away.

~1912~

A Trio of Gentlemen, Who Gathered at the Summer Home of George Hamlin Twenty Years Ago at Lake Placid, N. Y. The Late Chicago Opera Tenor is at the Right, Victor Herbert in the Centre, and at the Left, Max Heinrich, Lieder Singer, Teacher and Composer



FEDERATION IN PROTEST AT USE OF U. S. BAND

Weber Decries Use of U. S. Marine Band for Hoover Notification

WASHINGTON, Sept. 10.—The opposition of the American Federation of Musicians to the use of government musical organizations on private and semi-private occasions has again been emphasized through the use of the United States Marine Band to furnish the music for the notification ceremonies for President Hoover in Constitution Hall.

A communication has been received by Secretary of the Navy Adams from Joseph N. Weber, president of the federation, charging the secretary with subjecting the Marine Band "to lawless, political, prostituted use" by ordering its use at the ceremonies. Mr. Weber claims that the occasion was in no sense a federal official occasion; that the meeting took place in a private, not a government, building, and that Mr. Hoover was there not as president of the United States, but as the nominee of his party. He also charges that in issuing orders for the band to play the secretary was violating Section 35 of the national defense act providing that no member of the Army, Navy or Marine Corps shall deprive local civilians of employment. In this connection the protest refers to the unemployment of nearly 90,000 members of the federation.

A. T. M.

WASHINGTON, Sept. 10.—Replying to Mr. Weber's contention that the Marine Band should be used only on official occasions, Secretary Adams said that the band was compelled to play whenever the President was present, and that the political nature of the notification did not alter the case. "I know of no word or law or of opinion of Congress which limits the Marine Band to play only when the President is officially present," he added.

White Plains Again to Hear Metropolitan Opera

The third season of Metropolitan Opera in the County Centre, White Plains, will begin on Dec. 9. The schedule includes four Friday evening performances with outstanding artists of the company in leading roles.

COURSE FOR TEACHERS

Carl Fischer Auditorium Is Scene of Summer Sessions

Under the auspices of the Associated Music Teachers League of New York, a course of lectures for music teachers was given in the Carl Fischer Auditorium, Cooper Square, from Aug. 5 to 12.

Alberto Jonas, pianist-composer and teacher, opened the course, assisted by his artist-pupil and assistant, Elizabeth Hipple and his twelve-year-old pupil, Mildred Gordon. Mr. Jonas contrasted old and new methods in piano teaching, and played brilliantly some Bach works. Miss Hipple played new works by Mr. Jonas which were cordially received.

Osbourn McConathy spoke on "Creative Work in Piano Lessons," and "Ensemble Music." Raymond Burrows, of the music department at Horace Mann School of Teachers' College, discussed "Class Piano for the Adult." Duncan McKenzie, educational director of Carl Fischer, Inc., chose "Books of Cultural Value for the Music Teacher" as his subject. The final lecture was given by J. Earle Newton, head of the music department at the New Jersey State College for Women.

Carl Fischer, Inc. sponsored a course in program building from Aug. 16 to 25 under the direction of Myrtle H. Bowman.

Gretchen Riggs of the Nursery School, Highland Park, N. J., gave a demonstration of pre-school music. Frances Rittenhouse, head of the class piano department, New Jersey State College for Women, shared the second lecture with Mrs. Bowman. Doris Humphrey of Woodcliff, N. J., analyzed materials for intermediate grades. Mrs. George Sweet, of New York, presented materials for advanced students. Ensemble materials were demonstrated by Mrs. Humphrey, Mrs. Ralph Evans and Allen Allbee.

HONORED BY CLUB

Wichita Group Elects Mrs. Gray Honorary President for Life

WICHITA, KAN., Sept. 10.—As a tribute to Mrs. Richard M. Gray, president of the Saturday Afternoon Musical Club from 1923-27, the organization recently made her honorary president for life, and presented her with a plaster tablet designed and created by Bruce Moore, young American sculptor. Mrs. Leda Farrell Rex, president, made the presentation.

Mrs. Gray came here from Chicago in 1919. She was first vice-president of the Kansas State Federation of Music Clubs from 1924-26, and president from 1926-30. During her presidency she was a member of the national board.

Mr. Moore is one of the country's most talented sculptors. He lives in Wichita, and was a Guggenheim Fellow for two terms, working in Paris. His tablet, which embodies the spirit of the club and music, will later be cast in bronze.

Carthage College to Broadcast Daily Musical Programs

CARTHAGE, ILL., Sept. 10.—Carthage College will broadcast daily musical programs over WCAZ, Superior Broadcasting Service, Inc., with the opening of the school year in September, 1932. Orchestras and vocal ensembles under the direction of faculty members will be organized for this purpose. Special music scholarships will be granted to students who are selected to form these organizations.

Elmer Hanke is the director of music.

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MANY RECITALS LISTED BY NBC ARTISTS SERVICE

New York Season to Open With American Debut of Wollner—Schedule Includes Famous Names

Recitals scheduled for the New York season by NBC Artists Service will begin Oct. 14 with the American debut of Mark Wollner, German violinist, in Town Hall. Wollner plans to give the American premiere of a new work by an Icelandic—a double fugue for violin by Thorarinn Jonsson.

Carnegie Hall is to be the scene of four recitals by Fritz Kreisler; Josef Lhevinne will appear twice, and Rachmaninoff three times in the same auditorium, and three recitals are to be given by Conchita Supervia in the Town Hall, where Florence Austral will sing twice.

Guy Maier has planned three concerts for children in the Barbizon-

Plaza, and two for adults. The New York Sinfonietta, conducted by Quinto Maganini, will be heard in three Town Hall concerts. Appearances will be made by Sophie Braslau, Carl Friedberg and the Musical Art Quartet.

In addition to these, December recitals are scheduled for Benno Rabinof, James Melton, Shura Cherkassky, Horstense Monath, Nina Koshetz and Beal Hober.

January recitals will include appearances of Gitta Gradova, George Copeland, Grandjany and Le Roy, Zimbalist, John Charles Thomas, Kochanski, the Gordon String Quartet and Mischa Levitzki.

Among the artists on the February calendar are Heinrich Schlusnus, Jan Smeterlin, Alton Jones, Paderewski and Andersen and Scionti.

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What the New York Critics say:

—by much the best conductor of the American Opera Company batonistic flock.
H. F. P. in New York Telegram

The star of the evening, when all is said, was Conductor Balaban, who directed the orchestra with much skill *New York Sun*

Its lyrical score received a masterly reading by Emanuel Balaban as conductor.
New York Evening Post

There was a different conductor last night in Emanuel Balaban, who displayed a decisive beat, fine sense of rhythm, and a feeling for the grace that is Mozart's.
Pitts Sanborn in New York Telegram

Emanuel Balaban infused the reading of the score with a rhythmic vitality and verve.
Noel Strauss in New York Evening World

PHILADELPHIA DELL AUDIENCES INCREASE

Attendance Mounts in Last Half of Concerts Given in Fairmount Park

PHILADELPHIA, Sept. 10.—The final weeks of the third season of Summer concerts by the Philadelphia Orchestra in Robin Hood Dell, Fairmount Park, continued to be notable for a succession of conductors and a series of solo features. The attendance for the last half of the season mounted remarkably over the first half, and there were many sold out nights with some in which large crowds stood through the programs on the terraces at the side and on the greensward at the back. Attendance during the season showed a deficit over both preceding years, however, the figures being 181,000, as against 210,000 in 1930 and 220,000 last year.

Alexander Smallens conducted from Aug. 4 to 11. He featured mainly composers of the romantic school, Wagner, Goldmark, Mendelssohn, Sibelius, Strauss (frequently), and some composers of the modern school, introducing among other things the delightful Scherzo for strings, by Frances McCollin, the Philadelphia composer, and the tone poem "Mallorca" by the contemporary, Samper.

Nelson Eddy received immense acclaim on Aug. 4 when he gave with splendid effectiveness as solo numbers the "Largo al Factotum" from "Il Barbiere di Siviglia" and "Vision Fugitive" from "Hérodiade," and as encores Tchaikovsky's "Don Juan's Serenade," and "The Glory Road" and "A Home on the Range," for which Theodore Paxson provided good accompaniments.

Irma Duncan and her Dancers appeared two nights during the period, in an identical program, in which the Tchaikovsky "Pathétique" was given elaborate choreography. Miss Duncan did a solo dance to Schubert's "Moment Musical." Thousands were turned away on these evenings.

Hans Kindler Conducts

Hans Kindler's great popularity here, where for many years he was principal cellist of the Philadelphia Orchestra, was demonstrated by a large attendance at the concerts for Aug. 12-15. These were his first local appearances as a conductor, and he brought great vitality and vivacity to his interpretations. His programs were well balanced and interesting. One of his best numbers

was the Bach Suite in B Minor for flute and orchestra, with Joseph La Monaca as the excellent soloist. At his final concert Mr. Kindler played the dual role of conductor and soloist, offering the Tchaikovsky "Variations on a Rococo Theme" with Mr. Smallens providing the orchestral accompaniment.

Rain two nights running interfered with the three-day engagement of Erno Rapee, popular here since the days of his conductorship of the Fox Theatre Symphony Orchestra. His one program consisted of a brilliant reading of the Tchaikovsky Fifth and Schelling's "Victory Ball." The novelty of his program was the "American" Concerto of Michel Gusikoff, former concertmaster of the Philadelphia Orchestra, and Benjamin Machan, a "Jazz Fantasy" as it is subtitled, which had its premiere in a coast-to-coast hook-up last year. Mr. Gusikoff was the soloist. The work has strong American influences but uses the jazz idiom discreetly.

On Aug. 19 Dr. Herbert Tily, president of the Summer Concerts Association, conducted the first half of the program, featuring his own "Te Deum Laudamus," orchestrated by Victor Herbert, and "Christmas Morn," an arrangement of three of his notable anthems. Mr. Smallens finished the program with a fine reading of the Franck Symphony.

Mr. Smallens concluded the series. On Aug. 20 he had Joseph Levine, pianist, as soloist, who played Tchaikovsky's Concerto in B Flat Minor. On Aug. 21 he gave a Wagner program, beginning with music from "The Flying Dutchman" and including "Ring," "Lohengrin" and "Parsifal" excerpts. The request program on Aug. 22 is worthy of record: the Beethoven Fifth, the "Tannhäuser" Overture, Tchaikovsky's "Nutcracker" Suite and Liszt's "Les Préludes," which served as a sonorous finale to the season.

W. R. MURPHY

Reinald Werrenrath Gives Recital at East Hampton

EAST HAMPTON, N. Y., Sept. 10.—A song recital by Reinald Werrenrath, given in Guild Hall on Aug. 31, was heard by a delighted audience. With Bruno Huhn at the piano, the baritone sang a comprehensive list which included three of Mr. Huhn's songs, the Credo from "Otello," old English, Italian and German and American works.

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PIANIST

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MELBOURNE HAS NOTABLE EVENTS

Operatic Singers Appear in Standard Works—Brownlee Is Applauded

MELBOURNE, Sept. 1.—The Williamson-Imperial grand opera season at the Theatre Royal recently brought a performance of "Lucia di Lammermoor" which owed much of its appeal to the accomplished singing of Lina Paliughi in the title role. Here is a coloratura soprano who attacks the highest notes with vigor and ease, and whose phrasing is musicianly. Miss Paliughi is a good actress, as well. The audience received her with especial enthusiasm.

Primo Montanari, the tenor, was not at his best; but no one can deny that his voice is robust and a good one. Ilio Del Chiaro played and sang with authority in the role of Ashton. Lesser parts were well taken care of by Evelyn Hall, Charles Nicis and Michele Fiore. Emilio Rossi conducted.

"La Bohème" introduced Cesarina Valobra. Her singing as Mimi was marked by exceptional warmth and beauty of tone. The Musetta was Carmencita Mascagni, an Australian with an attractive voice and distinct ability. The men in the cast were Carlo Alfieri, Apollo Granforte, Albino Marone and Mr. Del Chiaro.

Children Sing in "Carmen"

The children's chorus was happy feature of "Carmen," as the young performers went through their drill with a precision that outshone the marching of the soldiers. In the main, the performance was highly animated, a fact which reflected due credit on Signor Rossi's conducting.

Bruna Castagna's interpretation of the title role had the ring of conviction, her singing being keyed to the same note of mockery which she reiterated in her acting. The music of Micaela was sung with much charm by Miss Genoni. Pedro Mirassou, whose voice is of the ringing, dramatic kind, invested the character of Don José with intense realism, and Mr. Granforte played the Toreador with exactly the right amount of virility and swagger.

Outstanding work in "Un Ballo in Maschera" was done by Miss Castagna, Anna Surani, Oreste di Bernardi and Franco Izal.

"The Barber of Seville" brought the first appearance of Wando Aldrovandi as conductor. His success was emphatic, his reading of the score having an infectious gaiety and brightness. In fact, the comedy spirit was well sustained by all those taking part. Miss Paliughi's voice sparkled effectively in the roudades written for Rosina, and Mr. Granforte was no less in the vocal picture as Figaro. Mr. Montanari as the Count, and Mr. Fiore, cast as Bartolo, added substantially to the general blitheness of the occasion; and the sonorous voice of Albino Marone, the Basilio, gave point to the concerted numbers.

Lay Wreath on Melba's Grave

Leading singers of the opera company, attended by friends, visited Melba's burial place at Lilydale on a recent afternoon. Miss Valobra, representing her associates, laid a wreath on the grave; and Mr. Granforte, who appeared with Melba in the 1928 season, sang Gounod's "Ave Maria."

A singer whose concert programs are remarkable for their inherent worth is John Brownlee, the Australian baritone for whom Melba prophesied a success-

Grieg's Music Is Marching On

THE greatest of Norwegian composers, Edvard Grieg, has been dead a quarter of a century. On September 4 the music world honored him in

An Unfamiliar Portrait of Edvard Grieg, the Twenty-fifth Anniversary of Whose Death Occurred on September 4, 1932

countless lands with commemorative programs and the like, for despite the fact that the names of many composers, whose works were popular at the turn of the century, have disappeared from concert programs, Grieg's music is widely performed and well loved today.

It is a matter of pride to us that the finest biography of Grieg in English is the work of the late Henry T. Finck, for many years music critic of the *New York Evening Post*. To Grieg's idiom, strange when first heard, Finck brought sympathetic understanding. His championship of the Norwegian composer was one of the passions of his life. The human element in Grieg's music, the natural, unaffected flow of his melody and sensitive harmonic background won him admirers everywhere.

Many amusing stories are told of Grieg's early days in Leipzig, where he went to study at the Conservatory on the advice of Ole Bull, the great

ful career. Mr. Brownlee's recent recital once more showed what a fine artist he is and how instinctive is his sense of restrained dramatic effect. He was assisted by Rita Miller, soprano, and by Roy Shepherd, pianist and accompanist.

Skilton Work for 'Cello Has Performance at Interlochen

The "American Indian Fantasie," a composition for 'cello by Charles Sanford Skilton of the University of Kansas, received its first performance in this form at the Interlochen Bowl on Aug. 14. The work was brilliantly interpreted by Philip Abbas, accompanied by the National High School Orchestra under Vladimir Bakaleinikoff, with the composer playing the important part written for the Indian drum.

The "American Indian Fantasie" was originally written for organ at the request of Pietro Yon, to whom it is dedicated and who has often made it a feature of his programs.

Ralph Leopold Gives Recital in Cleveland

CLEVELAND, Sept. 10.—Under the auspices of the Consumers' League of Ohio, Ralph Leopold gave a piano recital in the home of Mr. and Mrs. Newton D. Baker on Aug. 14. His program included his own transcriptions of excerpts from "Tristan und Isolde" and "Die Walküre," and works by Bach-Rummel, Chopin, Arensky, Leschetizky, Scott and Rachmaninoff.



From a Painting by Werenakiold

Norwegian violinist, who was a friend of his parents; of his friendship with Gade, the Danish composer, and with Björnson, his famous countryman. His association with Björnson included not only his writing the incidental music to that dramatic poet's "Peer Gynt," the work which has made him known the world over, but other settings of Björnson's poetry, among them his "Land-Sighting" and "Olaf Trygvason" for chorus and his incidental music to "Sigurd Jorsalfar," known from the concert suite which he later arranged from the score.

People's Chorus Opens Season

Weekly choral meetings, beginning Sept. 12, opened the eighteenth season of the People's Chorus of New York, of which L. Camilleri is the founder and leader. Meetings are held on Monday and Thursday evenings.

PITTSFIELD ENJOYS CHAMBER CONCERTS

South Mountain Quartet and Elshuco Trio Give Notable Programs

PITTSFIELD, MASS., Sept. 10.—Up at the Temple of Chamber Music, ideally situated on South Mountain, the regular series of ten Sunday concerts has been given during the Summer months. This is the ninth season here of the South Mountain String Quartet, founded by Mrs. Elizabeth Sprague Coolidge, and the Elshuco Trio of New York.

The last concert of the series occurred on Sept. 4, when a program consisting of the Dvorak Terzetto, a Schubert Quintet, and the Brahms G Minor Piano Quartet was given. On the previous Sunday an all-Brahms list was highly acclaimed, particularly the Elshuco Trio's interpretation of the Trio in C Major, Op. 87. It is the intention of these musicians to present a Brahms cycle in 1933, in which the twenty-four chamber music works and the songs of Brahms will be included. A similar Brahms cycle was given with great success in 1924.

The personnel of the South Mountain Quartet consists of Karl Kraeuter, Edwin Ideler, Conrad Held and Willem Willeke. The Elshuco Trio is made up of Messrs. Kraeuter, Willeke and Aurelio Giorni. On occasion Albert Sprague Coolidge, viola-player, assisted.

Under these men, with Mr. Willeke as director, an ensemble class has studied each summer. The final concerts by these students were given on Aug. 31 and Sept. 1.

On Aug. 7, Mr. Giorni's Piano Quintet in A Minor was given its first hearing at South Mountain. The performance called for high praise from an audience composed of many musicians. The work is to be heard in New York in the coming season, probably at the regular concerts of the Trio.

MILES KASTENDIECK

Claire Dux will assist Frederick Stock in arranging musical programs for the World's Fair in Chicago.

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at the beginning of the teaching season:

GYPSY LOVE SONG.....Herbert
HOWDY DO, MIS' SPRINGTIME....Guion
SPRING'S A LOVABLE LADYE.....Elliott
A LITTLE DUTCH GARDEN.....Loomis
THE LAMPLIT HOUR.....Penn
SMILIN' THROUGHPenn

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"CYRANO" PREMIERE IS GIVEN IN ST. LOUIS

Municipal Opera Season Ends With Work by Pokrass and Locke

ST. LOUIS, Sept. 10.—Closing its twelve-weeks' season with a premiere of "Cyrano de Bergerac" by Samuel D. Pokrass, the Municipal Opera again demonstrated its popularity. More than six hundred and eighty thousand persons attended the eighty-three performances, a decrease of 7,027 over last season. The final week attracted the largest attendance, 77,888. Receipts were \$384,632, or a decrease of sixteen per cent, which will no doubt be wiped out by the surplus of the previous season, so that guarantors will not be called on to make up the deficiency.

This is considered a remarkable achievement. Performances given under the personal direction of J. J. Shubert set a high standard, and received the unqualified approval of St. Louis.

Score Is Melodious

"Cyrano de Bergerac," heard in the week of Aug. 22, has a libretto by Charles O. Locke adapted from Rostand's play. In two acts and nine scenes, the opera follows the original quite closely, except in the final scenes. The music is tuneful and well adapted to the story, one of the high lights being a trio for Roxane, Cyrano and Christian which approached grand opera proportions. "Cyrano" proved a fine vehicle for musical, dramatic and pictorial effects. Settings by Watson Barratt were superb, utilizing all the means the big stage affords.

Giuseppe Bamboschek conducted. George Houston's portrayal of Cyrano

was magnificent both vocally and historically. Allan Jones as Christian did his finest singing of the season. Natalie Hall, making her first appearance in the amphitheatre, was a beautiful Roxane and sang with warm tone. The cast included many principals of the company. Particular mention must be made of the "Fencing Dance" as executed by Carl Randall and his partner.

"Honeymooners" and "Paradise"

The seventh week, beginning July 18, brought "The Honeymooners" with music by Eysler and Rubens, and a cast which featured Charlotte Lansing, Mr. Jones, Guy Robertson, Joseph Wilkins, Manila Powers, Harry Morton, Doris Patston and Jack Sheehan.

Following this came "The Blue Paradise," with Miss Lansing, who was admirable as Mitzi, and Mr. Robertson as Rudolph Stoeger. Others in the cast were Mr. Jones, John Goldsworthy, Victor Casmore, Mr. Houston, Miss Patston, Mr. Sheehan, George Hassell and Frederick Persson. The chorus and ballet were excellent, and Mr. Barratt's scenic effects won approval.

Kalman's "Sari" was the offering for the ninth week, with favorite artists in the cast. They were Miss Lansing, as Mitzi; Mr. Houston, as Racz; Clifford Newdahl, the Count; Mr. Jones, Manila Powers, the Messrs. Sheehan, Wilkins and Persson.

"The Land of Smiles" by Franz Lehar, adapted from the play "The Yellow Jacket," was one of the high lights of the season. Laden with beautiful melodies and having a magnificent orchestration, this opera afforded a large cast excellent opportunities. Mr. Bamboschek conducted skilfully. Mr. New-

dahl as Prince Chu Chang was forced to give encores every night. Gladys Baxter returned to sing the role of Countess Lisa, which she did with marked success, and Mr. Houston's interpretation of the part of Prince Tschang was a feature.

In the eleventh week the bill was Sigmund Romberg's "Blossom Time." As Tony Mustano, Mr. Jones stopped the show regularly with his thrilling singing of the love song; and outstanding work was done by Barbara Newberry, Marie Wilkins, Mr. Morton, Mr. Sheehan, Manila Powers, Mr. Casmore, Lorraine Weimar, Miss Baxter, and the Messrs. Hassell, Houston, Wilkins and Randall.

SUSAN L. COST.

DETROIT FESTIVAL WILL BE EXTENSIVE

Plans Progress for Symphony Week to Include Free Evening Concerts

DETROIT, Sept. 10.—Five free evening concerts by the Detroit Symphony Orchestra, sponsored by leading organizations in the city are included in the final plans for Detroit's First Symphony Festival Week, to begin on Sept. 26. Victor Kolar will lead each performance. Ossip Gabrilowitsch will participate in the week's activities but will not appear on the podium.

Monday, Sept. 26, is to be "American Legion Night," with members of the Legion attending in uniform. Tuesday will be "Masonic Night." At this concert Mr. Kolar's new march, which he dedicated to the Moslem Shrine, will be played for the first time. Wednesday night's concert will be sponsored by various musical clubs of the city. Thursday will be known as "The Knights of Columbus Night," with "The March of the Titans," written by Mr. Kolar, and dedicated to the University of Detroit, as a feature. Friday night will be educational.

All local radio stations have promised to cooperate in broadcasts which will be held each noon and evening, according to the committee. The programs will be especially selected and will each take a half hour. Members of the orchestra have voted to donate their services for the entire week. The ballot was taken with permission of the Detroit Federation of Musicians Union.

An army of men and women will take part in the sale of tickets to the regular orchestra concerts during the week. There is to be no fund solicitation. Murray G. Paterson, orchestra manager, has stated that the purpose of the fes-



Mrs. Hugh Dillman, Chairman of the Detroit Symphony Festival Week

tival week is not to solicit money but to sell tickets.

Each ticket purchased will permit the owner to listen to a concert during the regular season in Orchestra Hall. Dollar tickets are to be sold throughout the city. These may later be exchanged for four regular Saturday night "pop" concert tickets which ordinarily sell for twenty-five cents each. The exchange ticket will be accepted also for the Young People's Concerts, or toward the usual admission price of the subscription concerts, which will again take place on Thursday evenings and Friday afternoons.

On Sept. 30 a general downtown sale will be conducted with tickets of twenty-five-cent, fifty-cent and dollar exchange value. The leading luncheon clubs are planning special meetings for the week.

The general chairman for the festival will be Mrs. Hugh Dillman. Assisting as vice-chairmen will be Mrs. John S. Newberry, Mrs. Samuel C. Mumford and Mrs. Charles F. Kettering. Chairmen of committees will be: Mrs. Homer Ferguson, ticket sales; Mrs. Sidney D. Waldon, sponsors; Mrs. Frederick M. Alger, publicity; Mrs. Thomas B. Cooley, speakers; Mrs. Arthur D. Winter, printing; Lloyd Grinnell, noonday luncheons; Mrs. G. Leon Haywood, downtown day; and Mrs. Floyd G. Hitchcock, social activities.

The undertaking has received the endorsement of the Board of Commerce and the Retail Merchants Association.

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KEEPING MUSICAL ACTIVITY AT CONCERT PITCH

Yale University School of Music Exerts Strong Influence on Culture in New Haven—Sprague Hall Is Scene of Notable Concerts—Dr. Parker an Inspiring Leader in Building Up Institution's Prestige — Symphony Orchestra Plays Important Part in City's Artistic Life

By MILES KASTENDIECK

NEW HAVEN, Sept. 10.—Situ-
ated within seventy-five miles
(or two hours commuting dis-
tance) of the Metropolitan Opera House
and Carnegie Hall, New Haven main-
tains its musical activity at concert pitch
throughout the season.

This activity may be largely attrib-
uted to the School of Music in Yale
University, which exerts a strong influ-
ence. When that distinguished Ameri-
can composer, Horatio W. Parker, was
called to Yale in 1894 he brought the
energy, personality and musicianship
that gave life and prestige to the newly
founded department of music. Before
1894, Dr. Gustave J. Stoeckel had
served as organist, choir director and
professor of music at Yale, but the
actual founding of the School of Music
was coincident with the appointment of
Dr. Parker, together with the pianist,
Samuel S. Sanford, and the violinist,
Isidore Troostwyk. Dr. Parker was
made dean of the school in 1904 and
served in that capacity until succeeded
in 1920 by the present incumbent, his
pupil, David Stanley Smith.

Sprague Hall, given to Yale by Mrs.
Elizabeth Sprague Coolidge and her
mother, has been the home of the School
of Music since 1917. Its auditorium has
been the scene of many notable recitals.

Dr. Parker's Creation

The Yale School of Music is now
recognized as Dr. Parker's creation.
Belonging as he did to that accredited
group which left its mark on the de-
velopment of American music—Chad-
wick, Foote, MacDowell and Whiting—
Dr. Parker made an indelible impres-
sion at Yale. The increasing influence
of the school is the outgrowth of his
belief that "the best way to appreciate
music is to make it," and his insist-
ence that a five-year discipline in the
theory and practice of composition is
essential in the development of mu-
sicianship.

The school presents the art of music
from the theoretical, the practical, the
historical, and the aesthetic points of
view. Of these avenues of approach,
the first three are naturally the more
immediate concern of the serious music
student and less that of the general
music lover. On occasion, nevertheless,
when these students give informal re-
citals or perform original compositions
composed under the instruction of Rich-
ard Donovan in "Free Composition" or
in the more advanced classes of Dean
Smith's "Strict Composition" of fugues,
sonatas, and symphonies, interested
audiences gather in Sprague Hall. At
the close of the year's work in May,
the commencement concert given by the
students, assisted by members of the
New Haven Symphony Orchestra,
draws a large gathering.

Students from other schools of the
University—notably undergraduates—
enroll in the theory courses. Still more
take lessons in piano, organ, violin,



Right, Above: Sprague Hall, Home of the
Yale School of Music. Above, from the Left:
Richard Donovan, Assistant Dean; David
Stanley Smith, Dean, and Harry B. Jepson,
University Organist. Right, Below, the Late
Horatio W. Parker

'cello and voice. Each year a large
number elect Bruce Simonds's history
courses in "The Development and
Progress of Music" through its whole
evolutionary process as an art.

The Aesthetical Approach

But all this technical training would
be far less forceful were there not the
aesthetical approach to substantiate the
work in theory, practice and history.
Therefore, the school has developed
numerous series of recitals and con-
certs to instruct and stimulate the stu-
dent. All of these events are open to
the public and go far in promoting the
cultural development of the community.

A New Haven musical season now
includes, besides a number of individual
recitals, six or seven series of concerts.
Five of these—the New Haven Sym-
phony Orchestra Concerts, the New-
berry Organ Recitals of Prof. Harry
B. Jepson, the Bach Organ Recitals of
Professor Bozyan, the Ensemble Con-
certs of the Music School Faculty, and



© Pirie MacDonald

the Howland Chamber Music Recital—
are of local interest and draw on local
talent. They are well attended. The
Albert Arnold Sprague Concerts, given
through the generosity of Mrs. Coo-
lidge and the Woolsey Hall Concert
Series, bring the outside musical world
within the city limits.

The New Haven Symphony Orches-
tra is unique. It consists mostly of

professional players and is maintained
by the University as an element in its
educational program. Affiliated with
the School of Music, the orchestra is
professional in its technique and capa-
bility, yet non-professional in so far as
emphasis upon matters of salary is sub-
ordinated to the interest in playing
great music. Its annual deficit appears
on the account of the School of Music.

Valuable as a training school for
young musicians in the city, the or-
chestra also serves a larger public in
filling the gap in an otherwise lean
season of orchestral music. It is im-
possible for the great endowed orches-
tras of New York and Philadelphia to
include New Haven in their tours be-
cause of already heavy schedules. The
annual concert by the Boston Symphony
Orchestra occurs because the orchestra
can conveniently stop on its way from
Boston to New York. And though Yale
University pays the deficit of the New
Haven Symphony, this orchestra is,
after all, a civic organization with its
own charter of incorporation.

Again the influence of Horatio W.
Parker enters into this story, since on
his arrival in New Haven he assumed
the directorship of the orchestra which
had been formed just previous to his
coming. For twenty-five years Dr.
Parker built up this organization and

(Continued on page 34)

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PHILADELPHIA CIVIC SYMPHONY IS HEARD

Unemployed Players Give Series in Robin Hood Dell Under Baton of Knoch

PHILADELPHIA, Sept. 10.—The Philadelphia Civic Symphony Orchestra, a group of unemployed musicians, many of them former members of the Philadelphia Orchestra and other symphonic aggregations, as well as of movie and theatre ensembles, began a supplemental series of concerts on Aug. 23 in Robin Hood Dell. The conductor for the series was Ernst Knoch, who is here to take over the German productions of the Philadelphia Grand Opera Company next season. Special concessions were made so that this co-operative venture could be carried on at small overhead expense. Mrs. Edith Corson was the manager. The audiences averaged about 1,000 a night, except on some special solo nights, when the attendance was much larger.

Programs Are Popular

Dr. Knoch gave programs less severely standard than his predecessors at the Dell, offering lists that were of the type familiar on the Continent for Summer concerts. In general he avoided symphonies, though he did give the Schubert "Unfinished" and the Dvorak "New World." Johann Strauss, rather than Richard, Offenbach, and lighter compositions of Rimsky-Korsakoff, Tchaikovsky, Mozart, etc., were favored in a series of delightful events. He gave two complete Wagner programs and one program that was half Wagner.

As soloists Dr. Knoch had Juliette

Lippe, Wagnerian soprano; Margarete Olden, dramatic soprano; Alexander Schmidt, concertmaster of the orchestral group; Delilah Weinert, a talented young German soprano; Chief Caupolican, baritone of the Philadelphia Grand Opera Company; and Paceli Diamond, mezzo-soprano of the same organization. In addition, the Littlefield Ballet of the Opera Company, with Catherine Littlefield as soloist, appeared in two programs.

A feature of one program was a series of orchestrations of works by Rimsky-Korsakoff and Tchaikovsky by Arthur Luck of the Detroit Symphony Orchestra. On two occasions Meyer Gorodetzer acted as guest conductor, one of his typical programs including the "Russian and Ludmilla" Overture, the Tchaikovsky Fifth, Saint-Saëns's "Suite Algerienne" and Liszt's "Mazeppa."

W. R. MURPHY

Goldman Park Concerts End for Season

The fifteenth season of summer concerts given in New York by the Goldman Band, of which Edwin Franko Goldman is the conductor, ended on the campus of New York University on Aug. 18. The series given in Central Park closed the night before.

Sixty-five programs were given during the season, which began on June 13, nightly attendance ranging from 18,000 to 30,000. The concerts were again the gift of the Florence and Daniel Guggenheim Foundation to the people of the city, and were known as "The Daniel Guggenheim Memorial Concerts."

Presentation to Mr. Goldman of the baton used by the late John Philip Sousa was made by Mrs. Sousa at one of the concerts in Central Park.

Henri Deering Is to Play at White Plains Before Touring Europe



Henri Deering, American Pianist. From a Snapshot Taken in Santa Barbara This Spring

Before sailing for concerts in Europe, Henri Deering will be heard at White Plains on Sept. 18 in one of the first Toscanini Fund concerts to be given outside of New York. With Jaffrey Harris conducting the orchestra, Mr. Deering will play Franck's Symphonic Variations, a work in which he was heard last February with the New York Philharmonic-Symphony Orchestra. The vocal soloist is to be Gladys Swarthout.

Mr. Deering has been spending a brief holiday at the seashore, and is scheduled to leave America for Europe at the end of September. His return is to take place early in January.

COMMUNITY CONCERT LIST COVERS WIDE TERRITORY

Centres North, South, East and West Engage Musicians for Recitals in 1932-33 Season

Several Community Concert towns in Virginia have already engaged their artists for next season. Roanoke will hear Richard Bonelli, Richard Crooks and the Cherniavskys; Norfolk, Göta Ljungberg, Mischa Elman, Richard Bonelli and José Iturbi; and Newport

News, Jeannette Vreeland, Mr. Crooks and the Cherniavskys.

In Kentucky the Louisville Community Concert Course has engaged the Cincinnati Symphony, Tito Schipa, Lotte Lehmann, Albert Spalding and Nikolai Orloff, while the Lexington series will comprise the Barrère Little Symphony, Grace Moore and Nino Martini.

Four Michigan cities have also made their choice: Lansing is to hear Ljungberg, Dino Borgioli, the London String Quartet, and Ethel Bartlett and Rae Robertson. The calendar for Battle Creek names recitals by Marian Anderson, Frederick Jagel, Albert Spalding and the ensemble made up of Barrère, Salzedo and Britt. Saginaw has scheduled Eddy, Bartlett and Robertson and the Cherniavskys. Kalamazoo will present Ljungberg, Eddy and the New York String Quartet.

Eddy, Goldsand and the London String Quartet are to appear in San Angelo, Tex., while announcements for La Crosse, Wis., mention Baer, Iturbi and the Cherniavskys. Also to be heard in the West are: in Fort Wayne, Ind., Bartlett and Robertson, Eddy, the Barrère Little Symphony, and the New York String Quartet; in Little Rock, Ark., Kathryn Meisle, Althouse, and the New York String Quartet; and in Lincoln, Neb., Vreeland, Cornelius Van Vliet and Milstein, all of whom will appear as soloists with the Lincoln Symphony Orchestra, as well as Harold Bauer, who will give a recital.

Other Cities Announce Lists

Other Community Concert centres in the West have announced attractions as follows: Fort Dodge, Iowa, which will hear Milstein, Vreeland and the Cherniavskys; Cedar Rapids, engaging Orloff, Elisabeth Schumann, the Barrère-Salzedo-Britt ensemble and Milstein. Artists engaged for Decatur, Ill., are Eddy, Goldsand and the New York String Quartet. In the same state, Freeport will be visited by Milstein, the Cherniavskys and Baer. Those to give concerts in Springfield include Frederick Jagel, Vreeland, the Barrère-Salzedo-Britt ensemble, and Horowitz.

Baton Rouge and New Orleans have also made their preparations. The former anticipates appearances of Althouse, Vreeland, Bauer and the London String Quartet. Concerts in the latter, sponsored by the Philharmonic Society, will be given by Heifetz, Horowitz, Jeanne Dusseau and Tibbett.

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S. S. A..... 15 T. T. B. B..... 15

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Extra Events in Hollywood Bowl Given for \$40,000 Building Fund

LOS ANGELES, Sept. 10.—Another season of "Symphonies under the Stars" in Hollywood Bowl has ended, two post-season concerts for a building fund being added to the subscription series. Frederick Stock conducted the final program in the regular schedule on Aug. 27, bringing to a successful close what has been in many respects the most difficult year in the Bowl's history. The term "successful" should be qualified, however, for in this period of economic stress it would be too much to expect a balanced budget.

In one of the last programs, Orma Monnette made an eloquent plea for the Bowl, revealing that musical events will not be the entire feature next season. The policy of boosting prices on solo nights and for extra attractions has brought criticism. It is claimed that the increased population in the last decade should be a constant feeder for the concerts, so that the average nightly attendance of 8,000 to 10,000 should be considerably increased. This increase, it is thought, should meet budget requirements, even at the old rate.

Two post-season concerts drew large audiences. Receipts are to be applied to building a \$40,000 edifice, to house the Bowl offices, ticket offices and a tea room. The Belcher and Kosloff dancers shared the first program with a galaxy of conductors, including Mr. Stock, Paul Van Katwijk, Alfred Wallenstein, Charles Shepherd, Richard Lert, Mr. Newman and Raymond Paige. In the second program the Fernandez Ballet interpreted Ravel's "Bolero" and José Mojica was listed as tenor soloist.

Dance Programs Attract

Save for a few outstanding events, the Bowl season maintained an even tenor throughout the Summer. Each of the four dance events attracted large, and in some instances, capacity audiences. The Ernest Belcher Ballet presented its program three times, including an extra event; José Fernandez and his dancers gave Ravel's "Bolero" twice; the Kosloff Dancers were seen twice and the Adolph Bolm Ballet re-

peated its realistic version of Mosso-loff's "Spirit of the Factory," which aroused much comment a year ago.

Two Choral Presentations

Many listeners were drawn to two choral presentations, the "Requiem" of Verdi, postponed from Aug. 5 to Aug. 19, and Saint-Saëns's "Samson and Delilah," sung on the closing night. The smoothness and general excellence of the chorus in the Verdi work came as a surprise, since it had not been ready for performance under Bernardino Molinari's baton on the earlier date. Mr. Stock conducted and achieved some profound moments. Soloists were Dan Gridley, tenor, in his first local hearing since he has taken up residence in New York; Blythe Taylor Burns, soprano; Clemence Gifford, contralto; and Clifford Lott, bass.

Miss Gifford achieved an enviable success as Delilah in the concert version of the Saint-Saëns work. The program was broadcast, in addition to being heard by a capacity audience in the Bowl, and her success placed her in the front row Western concert artists. Paul Althouse came for the part of Samson. Other roles were taken by Tudor Williams, William Hargraves, Harold Proctor, Alan Watson, Howard Swan and Charles K. Spear. The work of the chorus was particularly commendable.

Also outstanding in August was the appearance of Queena Mario, soprano, on Aug. 9, with Alfred Wallenstein, cellist, and Hilda Edwards, pianist. Miss Mario sang especially well, and gave many encores. Mr. Wallenstein paid his former conductor the compliment of playing Mr. Stock's Concerto for cello and orchestra, of which he gave an impeccable performance. Arne Oldberg's Concerto for piano and orchestra, which won the Bowl composition prize last year, was contributed by Mrs. Edwards, the composer's daughter, who is a capable artist and achieved a fine effect.

An Ovation for Molinari

Mr. Molinari closed his engagement as conductor on Aug. 12, with Beethoven's Third Symphony as the principal work, and the Bolm Ballet as an added attraction. In the course of his three seasons, the Roman leader has become a real favorite. On this occasion he received an ovation, in which players and audience joined.

Except for an individual concert or two, Mr. Stock was the conductor for the remainder of the series. His work was highly satisfactory from every point of view, and he had an enviable personal success as well.

The list of American compositions on Aug. 25 included Henry Hadley's "In Bohemia," "Fandango" by Emerson Whitborne, "Through the Looking Glass" by Deems Taylor, "Paintings" by Borowski, "Traffic" by Eppert and "In a Haunted Forest" by MacDowell. As an experiment, the occasion was noteworthy, but a guess might be made that the compositions would be more effective if listed without the label of their composers' nationality.

A more interesting evening as to content was that led by Mr. Wallenstein on Aug. 4. His program, conducted from memory, included Leo Sowerby's "Comes Autumn Time," Prokofiev's "Classique" Symphony, Ravel's "Daphnis et Chloë," second

Artists Relax on an Ocean Journey



Hans Kindler (Right), and José Iturbi on the Paris. Mr. Kindler, Conductor of the National Symphony Orchestra in Washington, Was Featured as a Conductor and as 'Cello Soloist in the Series of Summer Concerts Given by the Philadelphia Orchestra in Robin Hood Dell, Fairmount Park

series; the Polka and Fugue from Weinberger's "Schwanda," an Intermezzo from "The Jewels of the Madonna," "The Swan of Tuonela" by Sibelius, and the Overture to "The Flying Dutchman." The young conductor revealed unusual qualities of leadership. He has a fine sense of rhythm and a genuine feeling for color, and was given a cordial reception.

An unforgettable evening was that on which Alfred Hertz conducted, Aug. 18. No conductor in the Bowl imbues his work with greater kindness and feeling than Mr. Hertz, and on this occasion he reached the pinnacle of musical expression, in the "Liebestod" and the Introduction to the Third Act of "Die Meistersinger." There was also a Haydn Symphony Concertante, with Sylvain Noack, Ilya

Bronson, Henri De Busscher and Frederick Moritz as soloists. Works by Liszt, Brahms and Strauss and Hertz arrangements of two numbers by Kreisler completed a wonderful concert.

HAL D. CRAIN

Marcian Thalberg Returns from Holiday Trips

Marcian Thalberg, who joins the piano faculty of the David Mannes Music School, arrived in New York the first week in September after a Canadian motor tour and visits to friends in Ohio, West Virginia, and Maryland. He will spend some weeks at Atlantic City before beginning his lessons at the Mannes School with the opening of the season, Oct. 6.



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Tina Grossi appeared in the title role of "Lucia di Lammermoor" on Sept. 8, when the principal men's roles were taken by Giuseppe Barsotti, Mario Valle and Armand Sjøvik. The cast was completed by Ada Quintina, Francesco Curci and Armando Betti. Leading

parts in "La Traviata" on Sept. 1 were sung by Lola Monti-Gorsey, Louis Sherman and Mr. Valle.

"Cavalleria Rusticana" and "Pagliacci" formed the program on Aug. 25. Principals in the former were Amelia Branca, Carlotta Bruno, Margaret Wankel, Michael Raggini and Luigi Dalle Molle. In "Pagliacci" the following took part: Elvira Helal, Pasquale Ferrara, Giuseppe Martino-Rossi, Mr. Dalle Molle and Mr. Curci.

"Rigoletto" was given on an earlier date, with Dorothy Chapman making her debut in the role of Gilda. The cast of "Faust" on Aug. 11 included Mme. Monti-Gorsey, Louisa Casellotti, Miss Wankel, Mr. Sherman, Sigurd Nilssen, Mr. Valle and Mr. Curci.

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OPEN AIR CONCERTS ENJOYED IN DALLAS

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ployed Musicians

DALLAS, Tex., Sept. 10.—The series of ten weekly open air orchestra programs, known as "The Bowl Concerts" and given at the football stadium at Fair Park, closed on Sept. 4. Begun as an experiment, primarily to benefit unemployed musicians, these concerts proved very successful. People came from centres as far away as Houston, 250 miles distant, to hear them, as Dallas was the only city in the Southwest having such programs. The profits were pro-rated among the members of the orchestra, which numbered eighty-five, a small admission fee being charged. The soloists gave their services. The average attendance was 3,500.

Two conductors alternated—Alexander Keese, in charge of music at WFAA, and Franco Autori, formerly with the Chicago Opera and a recent addition to local musical circles. Edward Cramer served as concertmaster, with Karl Lambertz as assistant. Stanley Marcus was chairman of the committee in charge of arrangements.

Two complete symphonies were heard—Beethoven's Fifth and Mozart's in D Major. The last movement of Tchaikovsky's Fourth and the first movement of Schubert's "Unfinished" were also given.

Soloists Are Featured

Vin Lindhe, pianist, played Gershwin's "Rhapsody in Blue" on the first program. Ivan Dneproff, tenor, was soloist at the second concert. He sang an aria from "Dobrynia Nikititsch," by Gretchaninoff, in his native Russian, and "Vesti la Giubba" from "Pagliacci." William Beller, pianist, of New York, was soloist on the third program, playing a "Spanish" Dance of Moszkowski and Liszt's "Spanish" Rhapsody.

The fourth program featured Mrs. Ed. Polk of Corsicana, in "Caro Nome" from "Rigoletto." The Quartet from the same opera was sung by Amy Jean Keese, Mrs. Ras Pribe, Mr. Dneproff and Kenneth McDonald. Amy Jean Keese and Mr. Dneproff gave a duet from "La Traviata." Warren Wood sang the "Toreador Song" from "Carmen," and in the Sextet from "Lucia di Lammermoor," Edmund Beetcher joined the singers already mentioned.

Gertrude Mandelstamm, pianist, played Liszt's Concerto in E Flat on the fifth program. On the sixth, Allen McQuhae was the tenor soloist, singing an aria from "Handel's" "Xerxes."

Members as Conductors

Members of the orchestra took part as conductors in a later concert. They were Karl Lambertz, Lester Harris, Edward Cramer, A. A. De Mond and Hyman Charninsky. The first movement of Beethoven's First Concerto for piano was played by Myron Schaeffer.

Compositions by David Guion, Dallas composer, were featured on another occasion. They included "Arkansas Traveler," "Sheep and Goats," "Harmonica Player" and "Turkey in the Straw," played by the orchestra, and the "Ballet Primitive, Shingandi," with Mr. Guion and Harlan Pettit as piano soloists. The composer was given an ovation by the largest audience of the season. Also on the program were

songs of his sung by Amy Jean Keese and Lee Walling.

Pauline Lawn (Mrs. Franco Autori) appeared as soloist near the end of the series, singing "Dich Theure Halle" from "Tannhäuser" and "Un Bel Di" from "Madama Butterfly." The final concert brought the premiere of the Ballet Suite, "Exodus," by Gershun Levine, a young composer of this city. The first movement of Schuett's Piano Concerto in G Minor was played by Frank Renard, and a Negro choir sang spirituals.

MABEL CRANFILL

GIGANTIC FESTIVAL HEARD IN CHICAGO

Audience of 125,000 Attends
Performance Given on
Soldier's Field

CHICAGO, Sept. 10.—The third Chicago Land Music Festival, sponsored by the Chicago Tribune and allied newspapers, attracted an audience of 125,000 to the Stadium in Soldier's Field on Aug. 20. Gargantuan activities marked every aspect of the program. Thirty-three drum corps, twenty-eight bands, and 10,000 singers took part.

Early in the afternoon the audience began to assemble, entertained by various bands until the evening program began. A festival band of 100 pieces was conducted by Victor Grabel. James C. Petrillo, president of the Musicians' Union, made his first appearance in many years as conductor of a band of 300 union musicians. The "Hallelujah" Chorus from "Messiah" was another feature, sung by 6,000 voices under the baton of Noble Cain.

Two thousand Negro singers were heard in spirituals under the leadership of James Mundy. Mr. Cain also led a male chorus of 1,000 in the Soldier's Chorus from "Faust." A feature new to the program of the festival was a Grecian dance pageant, in which 700 girls danced "The Blue Danube." Three choral conductors, Frank Benet, Carl Craven and Edward T. Clissold, led the community singing.

Various competitions were included. A singing contest between members of the Chicago Lions and Kiwanis clubs was won by the latter. Sophie Paske, Chicago, was chosen as the possessor of best woman's voice of any range. Waldemar Schroeder, baritone, was awarded first place in the men's division. Second places were given to Helen Thomas of Huntington, Ind., and Medford E. Maxwell of Wakefield, Mich.

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HIGH POINT IN SAN FRANCISCO SEASON

Concerts End Satisfactorily— Five Conductors Heard— Ricci Soloist

SAN FRANCISCO, Sept. 10.—The middle, and undoubtedly the highest artistic point of the Summer Symphony season was reached on Aug. 18 when Bernardino Molinari conducted before some 3000 auditors in the Exposition Auditorium. His program comprised the Corelli-Pinelli Suite for Strings, Haydn's Symphony in G Major (B. & H. No. 13), Debussy's "L'Après-midi d'un Faune," Strauss's "Death and Transfiguration" and the Prelude to Wagner's "Die Meistersinger."

It was in the first three numbers that the artistry of the conductor was most conspicuously evident. The orchestra responded with excellent tone (Concertmaster Piaastro's was a fine example), marked clarity, and extraordinary finesse.

Harty's Last Concert

The preceding Thursday, Sir Hamilton Harty conducted his second and last concert of the season. His program included the Bach "Brandenburg" Concerto No. 3 for strings, Strauss's "Don Juan," Arnold Bax's "Overture to a Picaresque Comedy," and Schubert's Symphony in C Major.

Harty's responsiveness to composers' moods was best evidenced in the "Don Juan" which was carried off with dashing brilliance plus great clarity, and the Schubert Symphony, which was especially delightful in its graceful, joyous moments and in the finely balanced reading of the slow movement. The Bax Overture is a stunning number, revealing much originality in its orchestration.

The Hillsborough series in the Woodland Theatre, sponsored by the San Mateo Philharmonic Society, was concluded brilliantly on the afternoon of Aug. 7 with Frederick Stock conducting.

With marked vitality and highly imaginative concepts of the music, he won an ovation in the following numbers: Brahms's "Academic Festival" Overture, Tchaikovsky's Fourth Symphony, the Prelude to "Die Meistersinger," Glazounoff's "Dance of the Marionettes" and shorter works by Rimsky-Korsakoff, Moussorgsky, Pierné and Johann Strauss.

The two final programs of the Summer Symphony season were conducted

by Mishel Piaastro and Alfred Hertz. Mr. Piaastro's concert on Aug. 25 served to bring Ruggiero Ricci as violin soloist in the Vieuxtemps Concerto, No. 5; Tchaikovsky's "Serenade Melancholique," and "Saint-Saëns's "Rondo Capriccioso." It was the boy's first appearance here since his debut in 1928, and about 8,000 auditors assembled to hear him, the attendance breaking the season's record. Analytical listeners found Ruggiero's performance greater as a feat than as an example of musical artistry. His tone was magnificent, and with Mr. Piaastro at the piano he played many encores.

The orchestra contributed Sibelius's "Finlandia," Glazounoff's "Valse de Concert," and Tchaikovsky's "Nutcracker" Suite, cooperating to make its erstwhile concertmaster's conductorial appearance a marked success.

Ovation for Hertz

Mr. Hertz received an ovation when he returned on Sept. 1, after an absence of two years. His program, which contained the Prelude to "Tristan and Isolde," Saint-Saëns's "Phaëton," Mozart's "Haffner" Serenade, Brahms's "Song of Fate" and Rimsky-Korsakoff's "Schéhérazade," was such as to give Concertmaster Piaastro a goodly share of the honors. And he rose to the occasion in virtuoso fashion.

The San Francisco Municipal Chorus also had a part in this program, singing in the Brahms work in a manner to reflect great credit upon its conductor, Hans Leschke.

The Summer Symphony patronage has been surprisingly good, ranging from 3,000 to 8,000 despite the fact the concerts were broadcast.

Olin Downes Lectures

Olin Downes has been the most stimulating among the Summer's distinguished visitors. Coming here directly from Russia he opened his series of talks under the management of Alice Seckels and Elsie Cross in the Travers Theatre with a discussion of today's Russian music, and followed it with an evening of personal reminiscences of "Genius Backstage." "The Operatic Crisis in Europe and America" was yet to be given.

Downes found musical conditions in Russia considerably better than in 1929. Children's orchestras and bands and Georgian choruses compensate somewhat for the absence of the church music and the sounds of church bells. Conservatories, although directed by Communist officials, have skilled musicians as teachers and the students' work is of high calibre. (If it weren't, the young musicians would be transferred to industrial rather than musical factories!)

American jazz is a favorite of the Russians, and Mr. Downes found little Russian folk music in native settings. A cabaret orchestra gave a special concert for him at 2 a.m. featuring tribal music, but even at that hour felt obliged to alternate the Russian numbers with jazz lest other patrons depart.

Luisa Espinel, depicting Spanish folk music in the manner of the diseuse, gave pleasure to a Travers Theatre audience on Aug. 12. Her costumes and personal graciousness enhanced the charm of her recital, and her repertoire is as individual as it is distinguished. Margo Hughes was the excellent accompanist.

The San Francisco Chamber Opera Singers have announced a second season, under the direction of Ian Alexander (Alice Metcalf, manager), start-

A Pianist Emulates St. Francis

HARRIET COHEN, the English pianist who is an ardent admirer of Sibelius, visited the great Finnish composer at Helsingfors in July. After her broadcast from Geneva she was heard on the radio from Oslo, Stockholm and Helsingfors. Next season she returns to Oslo to appear as soloist with the Philharmonic and she will also make a tour of Norway.

Miss Cohen will play a large group of Sibelius numbers at her New York recital on Nov. 10. The composer gave her some folk pieces which she included in a September Promenade Concert program in Queen's Hall, London, the same event also bringing a performance at her hands of William Walton's "Sinfonia Concertante." The first American performances of Arnold Bax's "Winter Legends" for piano and orchestra will



When Harriet Cohen Made Friends With the Birds in Finland, Arnold Bax Was on Hand With His Camera to Photograph the Scene, While a Finnish Stranger Formed an Approving Audience

be given by Miss Cohen in Boston with the Boston Symphony Orchestra under the baton of Serge Koussevitzky on Nov. 11 and 12.

Another important work is the new piano concerto which Dr. Vaughan Williams composed especially for her.

ing Oct. 1, and a Children's Opera Company formed and directed by Eva Leoni has announced a production of "The Mountebanks" for Sept. 30.

An orchestra of unemployed musicians under the baton of George von Hagel gave a noon concert for the unemployed at "White Angel Camp," one of the most charitable and popular of relief stations. There was no lack of appreciation on the part of the auditors.

James Noel-Brown, a protégé of Roland Hayes, sang in Travers Theatre Aug. 30. A blind Negro in his early twenties, Mr. Noel-Brown is also a gifted composer. He recently received an organ scholarship at the New England Conservatory.

MARJORY M. FISHER.

Frederic Baer Heard in Successful Illinois Recital

NORMAL, ILL., Sept. 10.—An excellent recital was given here at the State

Normal College on Aug. 15 by Fred-eric Baer, baritone, accompanied by Corinne Frederick, pianist. Mr. Baer sang a program of appealing variety with admirable voice and interpretative ability and was received with great favor. His program included old Italian and English classics, a Saint-Saëns aria, a Russian group, German lieder and American and English songs by Braine, Terry, Berners, Wille and Wolfe.

Franco Foresta Sings in Italy

MONTECATINI, ITALY.—Franco Foresta, tenor, has been engaged to sing Alfredo in four performances of "La Traviata" between Sept. 11 and 20.

Emily Roosevelt Engaged for Cincinnati Festival

Emily Roosevelt, soprano, who has been engaged for the Cincinnati Festival next May, has been spending a holiday at her camp in Lucerne, Me.

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Two Fine Books and Excellent Chamber Music Appear

"Score Reading" and "The School Room Orchestra" Are Valuable Books

Two books of unusual interest and value are "Score Reading" by Martin Bernstein, assistant professor of music at New York University, and "The School Room Orchestra," compiled, arranged and edited by Lee M. Lockhart and Etta Lindbom. Both are issued by M. Witmark & Sons, Educational Publications, New York.

Mr. Bernstein has compiled and edited a series of graded excerpts "designed for the beginning student of conducting who must acquire not only a theoretical knowledge of orchestral notation, but also sufficient practical experience to transcribe immediately any given part to its actual pitch."

It is, to our knowledge, the first book of its kind and it will serve a great need. All kinds of examples are given, ranging from Palestrina and Josquin, excerpts for three women's voices, through Bach and Handel to the orchestral works of Wagner, Weber, Liadoff, Brahms, Mendelssohn, Glinka, Borodin, Rimsky-Korsakoff, Dvorak, Mozart, Berlioz, Franck, and many moderns, including Strauss and Debussy, with pages from the latter's "Fêtes" and the former's "Heldenleben," "Don Juan" and "Don Quixote."

In both his planning and execution of the book Mr. Bernstein has shown unusual judgment. The examples are finely graded, the comments are pertinent and show a thorough knowledge of the technique of the orchestral instruments. It should be in the libraries of all who wish to know how to read a score. It bears this dedication: "In grateful acknowledgment of my indebtedness to Albert Stoessel, many of whose ideas on score-reading instruction have been incorporated into this volume."

The other book, Vol. I of "The School Room Orchestra" is a "progressive course of instrumental instruction in the grades through which the pupils have an active part in arranging the instrumental score." The joint work of Mr. Lockhart and Miss Lindbom, done under Dr. Will Earhart's supervision, is worthy of all praise, as is the latter's fine foreword to teachers. There follow the specially constructed scores of familiar compositions (the composers used are Bach, Tchaikovsky, Schumann, Schubert, Grieg, etc.) with blank lines, on which the pupils are to write in their own parts for triangle, castanets, tambourine, wood block, tom tom, side and bass drum, etc. The instrumentation of these pieces as noted down here was devised by the children in the Pittsburgh schools.

This "School Room Orchestra" is a great advance over the rhythm band and toy orchestra, and its possibilities, placed in the hands of the unspoiled children themselves, would seem to be limitless.

Both books are admirably engraved and printed.

Songs Without Words for Voice

In the repertoire of songs without words for the voice, not for the piano à la Mendelssohn, are issued two "Vocalises-Etudes" in the series published, under direction of A. L. Hettich, by Alphonse Leduc, Paris. The two at hand are by Jacques Weinberg and are "Vocalises Orientales," the first a dreamy one, dedicated to Maria Kurenko, the second, a more vivid one, dedicated to Nina Koshetz.

There is enough of the East in this music to please listeners. But what is more important is that Mr. Weinberg has written these wordless songs in an impeccable manner from a composing viewpoint and that they are vocally very effective. Naturally they are difficult to sing, but they are worth while mastering.

Trio by Alexander Steinert in Modern Idiom Is Appealing

A very fine trio for violin, violoncello and piano by Alexander Steinert reveals the advance made by this American composer. It is issued by the Universal Edition, Vienna, for which Associated Music Publishers, Inc., New York, is sole agent. Mr. Steinert's work is in modern idiom,



Geronissima, Rome

Alexander Steinert, Whose Trio Shows a Happy Combination of Modern and Romantic Moods

with enough of the romantic to make it appealing to chamber music lovers, grounded on the trios of the masters. It is difficult to play, but seems worth the study. It should have a hearing in this country during the next concert season.

Anglo-Irish Folk Songs

A fine volume of "Anglo-Irish Folk Songs" is that which has been edited and written as to text by Padraic Gregory and as to music by Charles Wood, issued by Stainer & Bell, Ltd., London (New York: Galaxy Music Corporation).

Six songs make the volume, the first of a set, we believe, and all of them are excellent. There are "Molly Asthoreen," "Your Milkin' Days Are Over," "A Braid Valley Love-Song" among them. The piano accompaniments are models of restraint and skill. The songs are for a low or medium voice.

New Volume in a Capella Chorus Series Appears

Striking in every way is Vol. V of "The A Cappella Chorus" series, launched last spring by M. Witmark & Sons, Educational Publications. This work, com-

posed, edited and arranged by Griffith J. Jones and Max T. Krone, has already been highly praised in these columns on the appearance of the other volumes. This volume for mixed voices is even finer. It contains material of medium to moderate difficulty, which will appeal to practically all conductors of a cappella choirs.

Bach's harmonization of the old Crüger melody, "Come, O Lord, with Gladness," opens the volume appropriately, followed by works by Ravenscroft, Macfarren, Morley and Richards in secular music and sacred compositions by Byrd, Lvovsky, Gevaert, Cornelius and Schvedoff. Mr. Krone has supplied a number of excellent English versions.

Szymanowski Quartet Issued in Miniature Score

Karol Szymanowski's String Quartet, Op. 56, has been issued in miniature score (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.). It is in three movements, and, according to precise information published by way of a frontispiece, requires fourteen minutes to perform.

It is a striking work, abounding in exotic contrasts of color, and utilizing every conceivable technical resource of the instruments for which it is written. The harmonic texture of the work is distinguished by the extreme chromaticism and mannerism of parallel chordic sequence so dear to Scriabin, plus a number of personal formulas. Except for the third movement the feeling is very orchestral, too orchestral perhaps for an ideal chamber work.

■ — Briefer Mention — ■

Part Songs

For Chorus of Mixed Voices

"Go Down, Moses," "Joshua Fit de Battle ob Jericho," "I Could'n Hear Nobody Pray," "Palestinian Laborer's Chant," "St. Peter's Day Carol," "All Praise to God Eternal." Arranged by Harvey Gaul in his individual and effective style. "The Lord Descended from Above," by James Lyon. Arranged by Joseph W. Clokey. An unaccompanied version of this excellent piece of music by the second native American composer. There is a short preface by John Tasker Howard. "Through the Years." An excellent arrangement by Cyr de Brant of the main theme from Sibelius's "Findlandia." (J. Fischer.) Chansons et Rondeaux. By Gilles Binchois. Freely adapted and arranged by Louis Victor Saar. These three old French part-songs, originally written for three parts—tenor, discant and contra-tenor—are here presented in versions made with exquisite taste and masterly musicianship. Mr. Saar has outdone himself in them and deserves all praise. Binchois was a master of the French school in the 15th century. Both the French texts and excellent English versions by Mr. Saar are included. (Carl Fischer.)

Of unusual excellence are Louis Victor Saar's "Handsome Drummer" and "The Shepherdess Nanette," both after old French chansons. The former is set with a fascinating piano accompaniment, the latter is for unaccompanied chorus with a solo medium voice. Mr. Saar has prepared good English versions in both cases.

Alberto Bimboni has made a remarkable version of the famous "Invocation of Orpheus" from Peri's "Euridice." He has harmonized it justly, appropriately and with real power and built up a glowing climax. The voice leading is masterly, and the whole piece sings easily and with sure effect. The piano accompaniment is as effective as it is playable. These Saar and Bimboni transcriptions are issued by M. Witmark & Sons, Educational Publications.

Six-Part

"Charming Bells," "Happy Sailors," "The Old Chisholm Trail," "Jinny Jinkins," Old American tunes, cowboy, moun-

tain, etc., presented here in first-rate, unaccompanied choral versions by Joseph W. Clokey. (J. Fischer.)

Choral Works

An excellent dramatic oratorio is Robin Milford's "A Prophet in the Land" for baritone, soprano and tenor solo voices, chorus and orchestra. The vocal score at hand is truly an engaging one.

R. Vaughan Williams' "Benedicite" for soprano solo, chorus and orchestra is a work of magnificent strength, with much in it that represents this English composer at his best. The same composer's cantata for mixed voices "In Windsor Forest" is appropriate music to Shakespeare and should be widely heard. His "Job," a masque for dancing, appears in a piano reduction by Valley Lasker. It is somewhat difficult to get a comprehensive idea of the music in this version, though much of it is of remarkable beauty. These works are issued by the Oxford University Press, for which Carl Fischer, Inc., New York, is sole agent for the U. S. A.

"Lochinvar's Ride." By James H. Rogers. This is a ballad for chorus, a setting of Scott's famous words in Mr. Rogers' familiar melodic manner. There is an incidental solo, which may be sung by a single tenor or all the tenors. It is dedicated to Russell V. Morgan. (Ditson.)

Choral Collections

The A Cappella Chorus Book. Edited by Dr. F. Melius Christiansen and Noble Cain. A useful collection of music for unaccompanied chorus with a well written foreword by William Arms Fisher. The book contains secular pieces by di Lasso, Gibbons, Brahms, Morley, Wilbye and Tchaikovsky and sacred works by Bach, Vittoria, Palestrina, Rachmaninoff and William Arms Fisher's fine version of the Negro spiritual, "Steal Away." (Ditson.)

Women's Voices

Sacred Choruses for Women's Voices, Vol. I. This is an admirable album of twelve compositions for three-part chorus with piano or organ accompaniment, including music by Anna Priscilla Risher, Cuthbert Harris, G. A. Grant-Schaefer, Orlando A. Mansfield, and arrangements of works by W. F. Müller, Mozart, Salomé, King Hall, F. W. Peace, Mendelssohn, all very practical ones, making the album valuable. (Arthur P. Schmidt.)

For Orchestra (Full Scores)

"Lincoln, the Great Commoner." By Charles Ives. Mr. Ives pays his very involved tribute in a way that will delight only those who admire Mr. Ives. Concerto Arabesque for Piano and Orchestra. By John J. Becker. A striking example of the latest manner in composing. Need more be said? Both the Ives and Becker works appear in the orchestra series published by the magazine *New Music*.

Two works by the Belgian composer, M. Brusselmans, are issued in Edition Cranz. They are a "Rhapsodie Flamande (Flemish Rhapsody)" and a suite "Scenes Bruegheliennes." The former is precisely what its title indicates, a rhapsody on Flemish themes, done with orchestral brilliance, the second a series of pictures, closing with a Flemish Kermess in thrilling style. The instrumentation of both works is clean cut, always well reasoned and clearly the work of a musician of parts.

In Eulenburg's miniature score edition is issued Paul Graener's "Sinfonia breve." A concise, finely written work in three movements, it comprises an allegro moderato for flute, pairs of oboes and clarinets and bassoons, bass clarinet, three horns, trumpet, tympani and strings, a superb adagio for strings alone and a vivid moderato, un poco maestoso, for the usual pairs of wood winds, plus bass clarinet and double bassoon, four horns, two trumpets, three trombones, tympani and strings. There is evident in all three movements Graener's fine sense of instrumental clarity and mastery of his medium.

Four English Songs

SANCTUARY

by H. Milvain

AN ARDGLASS BOAT SONG by J. F. Larchet

SONNET XVIII

by W. A. Aiken

THE BIRDS

by Vera Buck

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Challenge to Public School Music Will Arouse Storm of Comment

Kwalwasser Book a Flaming Indictment of Pernicious System Which Places Facts Above Feeling—Dr. Will Earhart's "Music to the Listening Ear" a Thrilling Volume—Speaks of Music with Human Sympathy Rather than Apostolic Authority—Another Excellent Book is Noble Cain's Exposition of the Making of Choral Music

Two words, provocative and thrilling, have become something of a nuisance through overuse these last years, provocative by the purveyors and surveyors of codified culture, thrilling by the incorporators of Swell, Grand & Co. Yet in commenting on two books before me, I know no word that better describes the first, Jacob Kwalwasser's "Problems in Public School Music," and hardly another to apply to Will Earhart's "Music to the Listening Ear." (New York: M. Witmark & Sons. Educational Publications.)

It is quite a time since I have been so engrossed by books dealing directly with music education. The Kwalwasser book will undoubtedly arouse a storm of criticism among such supervisors as are dodos. It will have by the ear many defenders of the tradition of teaching music technique instead of music itself.

Dr. Kwalwasser has, in his 150 odd pages made a fearless and searching investigation, in the Seabury manner, if you will. He recognizes, fair-mindedly, the exceptionally skillful work done in our schools and high schools today by accomplished supervisors. For them he has great admiration; he trains men and women for these posts annually. He knows what they can do. It is not their ability that he finds fault with. It is something far deeper, namely, the system under which musical instruction in our schools is operated.

Science Versus Art

So Dr. Kwalwasser has a chapter on science versus art, showing the scientific, the factual, as the side of music which the schools aim to teach, leaving the art side, the instilling of a love of beauty, the feeling for music, almost neglected. He calls the objectives false which we strive for in our attempt to teach music to children. Much of the so-called music used in the earlier grades he finds, and properly, dull and of no interest to anyone. The child dislikes it from the first, he holds, and is alienated from a potential interest in music both by it and by the grind of music reading and music writing, which is imposed on him by the curriculum. Both of these are overdone. We are assured that simple rote songs, at least through the first three grades, continuing through the next three with never more than two-part and principally in unison, should be the procedure, rather than pretentious part-singing, which is beyond most of the pupils' capacity and further is a type of music that adults, as well as children, enjoy less, viz. the greater interest in solo performers than in choral organizations in the concert world.

Music as a mind-trainer is, Dr. Kwalwasser says, a myth. It "almost approaches zero." General intelligence and musical intelligence have nothing to do with each other. Having suspected this for a very long time, I was naturally more than pleased to see it borne out by the various tests which the author cites. There is a fine chapter on "The Boy Problem," showing how the schools make no attempt to interest the boy, and why he is readily indifferent to music as taught him today from text books containing songs about "The Tree Maker," "Dance of the Autumn Leaves," "Spin, Maiden, Spin," "The Woodland Lily." Says Dr. Kwalwasser: "Boys do not dislike music. They dislike the emaciated stuff which they are getting in place of music." Discussing the fact that girls in school do better in music than boys, he gave various excellent reasons, concluding with: "I shall not proclaim that

girls enjoy music, as music is presented in our schools today. They merely resent it less."

Music in After-School Life

Equally engaging are the chapters on writing music, part-singing, music reading, music in after-school life, when to begin note-reading, the foundation of music appreciation, the need for research in music education, and what school music should achieve. Dr. Kwalwasser cites the decrease today in musical organizations as the failure of our educators to teach *affection for music*, instead of a pseudo-knowledge. When a decade or more ago, our schools had few bands, orchestras and choruses, were there not numerous flourishing ones outside the schools? Would there not be today, had the school made music lovers, instead of seemingly proficient scholars in music technique? Had it won the child to music, not alienated him?

The whole book is absorbing. The suggestion for segregating gifted students, so as not to hold them back by teaching them alongside of the less gifted (equally to be deplored in other departments of our education), the discussion about grading music students, and the constructive remarks on the result which music in our schools should achieve, are written with conviction and supported throughout by facts.

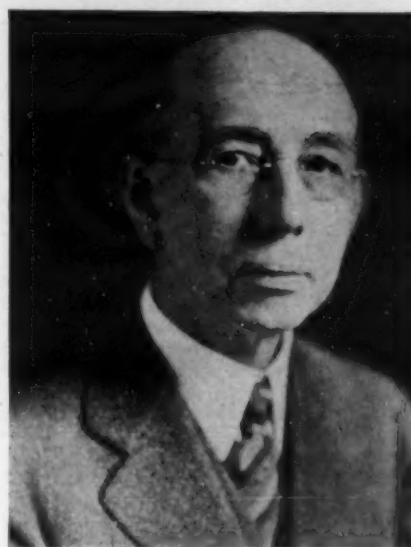
To Dr. Kwalwasser our thanks for the most illuminating book of its kind we know. It may upset many supervisors, principals and superintendents, even a publisher or two (problems which a child should master at the end of the sixth grade—and which practically none can—are quoted from a manual of a popular school series), but it places on record what is wrong with the teaching of music in this country's schools today in a flaming indictment. Something will have to be done about it.

Remember that a fine high school orchestra is admirable, and that as an example of skill, it will always win applause. But until every boy and girl in that orchestra knows that music is a thing of the emotions, that its ultimate purpose is not to play notes but to sense beauty, their ability today to perform creditably standard symphonies of Tchaikovsky, Dvorak, etc., as compared with the "Bridal Rose" Overture and Kéler Béla's "Lustspiel" ten years ago, has no real significance.

Earhart's Splendid Volume

Dr. Earhart's "Music to the Listening Ear" is both a text book for music schools and a book for those who wish to know something of the insides of music. Nothing that this distinguished music educator writes fails to exert its sincere power. There is a wondrous simplicity and tenderness in his writing that touches a chord of ready response. To be able to make this felt in a work that takes up in succession "What We Listen To," "How Tones Behave," rhythm, the major and minor modes, discords, chromatics, altered chords, modulation, design, form, musical erudition, etc., is an achievement in itself. Dr. Earhart does it so naturally and so convincingly as to make ready converts. We can understand a person loving music but knowing it chiefly by its sound—and this, make no mistake, is the way most music lovers, even those who declare themselves "passionately fond of it" know it—coming to a new and fuller knowledge and appreciation of the tonal art after a reading of "Music to the Listening Ear." The examples in notation in the book are planned carefully, explained in detail, unusually well prepared. In the chapter on modulation there are a number of outstanding items.

Dr. Earhart is above everything a musician of vision. He has no time for the petty little things of music craft. Thus he desires that this book will make the reader *feel* rather than *know*. (In this he sees eye to eye with Dr. Kwalwasser.) He is a musical aesthete, and as such he has provided us with a book which takes a place of high rank in that small library



Dr. Will Earhart, Who Has Written a Sincere and Moving Guide to the Appreciation of Tonal Art

of music books, which speak of music with human sympathy rather than with apostolic authority.

One quotation. It is addressed to the student in regard to ultra-modern music: "Until he has thus (by oft repeated and intent hearings) completely assimilated the composition itself, neither his mind nor feeling can react with what, at best, can be final conviction only for him." I commend this to the music critics of the world when rating new works.

A. WALTER KRAMER

Noble Cain's "Choral Music" Is Instructive and Interesting

A highly original and very interesting work on choral singing is "Choral Music and Its Practice With Particular Reference to A Cappella Music," by Noble Cain, from the same publisher.

At first sight it would seem impossible to compress within the confines of a single, rather small, volume the amount of suggestive information which the author has set forth for those interested in the subject. Close inspection, however, reveals the fact that Mr. Cain has taken fruit of his experience as a conductor and presented his deductions for those who have the desire and the sense to profit thereby.

Lack of space prevents going into great detail in regard to this book, but all choral conductors, both the experienced and the inexperienced, are highly recommended to its perusal both for aesthetic reasons and, what is equally important if less obvious, for

fundamental points of forming, conducting, placing and managing a choral body. There are numerous diagrams and a useful list of choral works both sacred and secular is appended. H.

RECENT DISCS

Ravel's Chamber Trio

Victor sends out an album of three discs giving us Ravel's Trio for piano, violin and cello. The three players are Merckel, Marcelli-Herson and Zurfluh-Tenroc, and although we have not heard them, or of them, before, they are chamber musicians of quality. The work has aged a bit, but it is still a striking example of the cleverest French composer of our day. The four movements are uneven, the first and the "Passacaille" being far superior to the others.

A Mozart Violin Concerto

Masterworks Set No. 174 (Columbia) is devoted to the Mozart Concerto in E Flat, played by Alfred Dubois, violinist, and the Brussels Royal Conservatory Orchestra, Désiré Defauw, conductor.

M. Dubois is hardly a Mozart violinist. In this concerto his tone lacks smoothness and he establishes what is truly a record for consistently faulty intonation. The orchestra part is better, though in no sense noteworthy. The concerto, charming as it is, is considered by many authorities to be the work of a contemporary of Mozart rather than of Mozart himself. The work comprises two and a half discs, the final side given to a mediocre performance by M. Dubois of the famous Mozart Minuet in D, the piano accompaniment played by F. Goeyens. A.

BEETHOVEN, OVERTURE LEONORA, No. 1. Willem Mengelberg and his famed Concertgebouw Orchestra of Amsterdam play this first of Beethoven's three "Leonora" overtures with more precision than beauty. (Columbia.)

BACH, PARTITA, No. 2 in C MINOR. Two discs are used for this superb work, which Harold Samuel plays enchantingly. To praise him as a Bach player is to repeat what is universally accepted as a fact. Nevertheless, it must be said he outdoes himself in this record, a perfect exposition of the music. (Columbia.)

LIEBESTOD from "TRISTAN UND ISOLDE" and "ICH SAH DAS KIND" from "PARSIFAL." Frida Leider and the London Symphony under John Barbirolli. Two sides, twelve-inch disc. Beautiful singing, well recorded. A superlatively fine disc. (Victor.)

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Emma Redell to Sing in Cities of Russia as Orchestra Soloist



Emma Redell, American Soprano, Invited by the Soviet Government to Appear Under Its Auspices

The Government of Russia has invited Emma Redell to appear as soloist with leading orchestras in the coming season, according to an announcement made by Albert Coates, general director of all the Soviet orchestral activities. It is believed that she is the first American to receive such a distinction, and it is expected that she will also sing leading roles at the Moscow Opera.

Miss Redell, who was born in Baltimore, made her concert debut in Budapest in 1923, and was first heard in opera as Tosca in Altenburg, Germany. She was widely heard abroad before making her American debut in Carnegie Hall in October, 1929, and has been a member of the Chicago Civic Opera since Christmas Eve, 1930, when she appeared with success in "Lohengrin."

Jacqueline Salomons, young French violinist, who toured with Beniamino Gigli last season, will return to America in December for a tour of her own.

Musical News in the Radio World

COLUMBIA SEES GAIN IN SUMMER CONCERTS

Percentage of Classical Broadcasts High—Philharmonic-Symphony Winter Series Tentatively Set

Statistics compiled by the Columbia network reveal that during June, July, and August more than 153 hours of symphonic and vocal selections from the classics were heard through its nationwide facilities.

Thus, during the ninety-two so-called "dog days" of Summer, an average of an hour and three quarters of classic music was presented daily over the Columbia network, comprising almost ten per cent of the full broadcasting schedule. This, exclusive of international and other spot broadcasts of symphonic music, which would add several hours to the grand total, constitutes a new high in Columbia's record of Summer radio.

Outstanding among symphony broadcasts were the Lewisohn Stadium Concerts, to which a total of forty hours of air time was devoted. Another series presented the Toscanini Fund Concerts, comprising six hours of broadcasting.

Howard Barlow's nightly programs with the Columbia Symphony Orchestra covered forty-six hours during the three months; and the Symphonic Hour, with Toscha Seidel as soloist, thirteen hours.

Recitals of chamber music by the faculty of the Community Centre Conservatory of Music had six hours; programs by pupils of the LaForge-Berumen studios another six and a half; and piano recitals by Alexander Semmler, three and a half hours. Columbia Artists Recitals, presenting staff artists, comprised nineteen hours, and the Cathedral Hour broadcasts added thirteen hours of religious music to the total. These features are continued.

Welcome Returns

The School of the Air, with its musical programs, will return to Columbia in the Fall.

Concerts by the New York Philharmonic Society Symphony Orchestra, high spots in the radio-musical week, are tentatively scheduled to resume in October. Another interesting musical spot is the half hour of piano music by Ernest Hutcheson, who returned for his first weekly broadcast on Sept. 4, at 10:30 p.m., with Howard Bar-

low conducting the accompanying orchestra.

The Roxy Symphony, under David Ross, is also on Columbia air waves.

DAMROSCH TO RESUME MUSIC HOURS ON NBC

Fifth Season of Appreciation Classes to Begin on Oct. 14—Four Series Offered

Walter Damrosch will again preside over the NBC Music Appreciation Hours, which have been estimated to reach six million school children, in the fifth consecutive season for these events, opening on Friday, Oct. 14, from 11 to 12 a.m. Heard over the combined NBC networks, these programs will continue through April 28, 1933.

As before, there will be four distinct series of concerts, graded to constitute a four-year course in appreciation of music. Notebooks for students and manuals for teachers will again be available.

Roxy Symphony on Air After Seven Month's Absence

The seventy-piece Roxy Symphony, largest theatre orchestra in the United States, resumed its schedule of WABC-Columbia broadcasts at 8:30 p.m., Sunday, Sept. 4, after a seven-month absence from the air. The programs originated in the broadcasting studio of the Roxy Theatre in New York and will be heard every Sunday from 8:30 to 9:00 p.m., under the direction of David Ross.

For the first program the orchestra featured Grieg's "Peer Gynt" Suite and the "Farandole" from Bizet's "L'Arlésienne" Suite. Soloists were Mischa Violin, concertmaster; Lucille Berthon and Mata Cora sopranos, and Joseph Griffin, baritone. "Indigo" from Ferde Grofe's "Three Shades of Blue," with Harry Perrella at the piano and C. A. J. Parmentier at the organ was also featured.

Short Waves

Richard Strauss was heard from Vienna on Aug. 31, conducting the Vienna Philharmonic in a program made up of a portion of Beethoven's "Fidelio," rebroadcast by NBC.

Columbia carried the broadcast of part of an all-Bach concert from the London Proms series, Sir Henry Wood conducting, on Aug. 24.

John Tasker Howard took his "Our American Music" over to a WJZ network beginning Sept. 4. Musical backgrounds for his talks furnished by the Pilgrims, a mixed a cappella chorus directed by Dana S. Merriman.

Juliette Lippe, soprano, sang over a WEAF network on Aug. 19. . . Benno Rabinof, Queena Mario and Charles Hackett were heard in the NBC National Artists Series on Aug. 23, Sodero conducting. . . Harry Cumpson gave Wednesday evening piano recitals over WEVD during August.

Three programs commemorating the fiftieth anniversary of Wagner's death are scheduled for a WJZ network, on Sept. 10, 17 and 24. Theophil Wendt will conduct, and soloists will be heard in a chronological presentation of Wagner's works. The hour, 8 p.m. The duration, one hour.

Nicolai Berezowsky filled Howard Barlow's place as conductor of the Columbia Symphony during the latter's vacation. . . the Revelers have a new spot on NBC—Thursdays at 9 p.m., WEAF network.

Philip James's Little Symphony, on WOR, has had Maria Silveira, soprano, Helen Janke, contralto, and Kenneth Hines, tenor, as soloists in its weekly programs. Herma Menth, pianist, will appear on Sept. 17. . . Eddy Brown continues his "Master of the Bow," Sundays at 8:30 p.m., on this station.

"Symphony for the Masses" to Be Presented by Erno Rapee

Symphonic music designed to appeal both to "the Ohio farmer and the New England watch-maker" forms the programs of the ninety-minute broadcasts conducted by Erno Rapee, musical director of NBC, inaugurated on Sept. 4 at 1 p.m. Beethoven's Fifth Symphony, and other so-called "popular classics" occupied the first program. The orchestra is of seventy-five players, and the broadcasts originate in the NBC Times Square Studio.

Mario Chamlee in Several Guest Appearances on NBC Hour

Beginning a series of guest appearances on Sept. 9, Mario Chamlee, former tenor of the Metropolitan, sang in the Nestle Program over a WJZ network at 8 p.m. His program included popular songs and ballads.

Sinfonietta Under Maganini in Air Debut at NBC

Quinto Maganini and the New York Sinfonietta were heard for the first time on the air on the NBC Artists Service Program over a WEAF network on Sept. 6, at 9 p.m. Lois Bennet was soprano soloist.

Arthur Kraft Gives Series of Recitals in Frankfort, Michigan

FRANKFORT, MICH., Sept. 10.—A delightful series of three subscription recitals was given at the Crystal Downs Country Club on Aug. 2, 9 and 16 by Arthur Kraft, tenor, assisted at the piano by Herbert E. Hyde. Mr. Kraft in each program offered a variety of songs in several languages, which he sang with his familiar artistry. Among his American songs were four dedicated to him by Proctor, Hyde, Warren and Allum. There were excellent audiences at each recital, the series being so successful that another is being planned for next year.

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La Forge: A Vital Figure in Our Music

THE name of Frank La Forge first came into great prominence as accompanist and pianist with Mme. Marcella Sembrich. He has always memorized all his accompaniments, and today has a repertoire of more than 5,000. With Mme. Sembrich, Mr. La Forge toured Europe, Russia, and America many times. Other great artists with whom he has been associated for a considerable period of time include Mmes. Schumann-Heink, Matzenaur, Alda and many others.

As a voice teacher Mr. La Forge has created a unique place for himself through the results of his own scientific method of singing. Many of the foremost singers today owe their success to the application of his principles. Lawrence Tibbett, who made one of the greatest sensations ever created by any singer in the Metropolitan Opera House, and who more recently has added to his triumphs in the motion pictures, has studied with Mr. La Forge since October, 1922. It was Mr. La Forge who paved the way for Mr. Tibbett's entrance into the Metropolitan, which was the beginning of his meteoric career.

Richard Crooks, who has been engaged to sing leading roles at the Metropolitan this season, has worked with Mr. La Forge for several seasons. Many other outstanding singers pay tribute to Mr. La Forge's teaching, which is highly endorsed by W. J. Henderson, dean of American critics.

Composer of Many Works

Mr. La Forge's songs have won recognition in America and Europe and are sung by leading artists. Some of the best known songs are "Retreat," "To a Messenger," "I Came with a

Song," "Before the Crucifix," "Supplication," "Song of the Open," "Hills," "Into the Light," "Far Away" and "Contemplation."

His compositions for the piano include a "Valse de Concert," "Gavotte and Musette," "Improvisation," and the admired "Romance."

Mr. La Forge and his partner, Ernest Berumen, pianist, have been busy conducting their usual Summer school, attended by students from all parts of the country. Beginning June 9 and continuing weekly for twelve consecutive weeks, recitals were given in the spacious studios. Artist pupils of Mr. La Forge and Mr. Berumen appeared and every concert drew a capacity audience.

On July 23, Mr. La Forge directed a most successful concert at the famous Ocean Grove Auditorium. Thousands attended the event and gave him and his artist pupils an ovation.

During the Winter and Summer seasons a series of forty-one weekly radio programs was broadcast over station WABC on Thursday afternoons at three o'clock. The response in fan mail was most gratifying and these programs will be resumed early in October.

Mr. La Forge left at the end of August for a month's vacation at his camp in Maine and will return to take up his work at the studio on October first.

SUMMER SERIES GIVEN BY NEWARK SYMPHONY

Establishment of Permanent Orchestra Is Object of Movement Which Sponsors Events

NEWARK, N. J., Sept. 10.—A series of sixteen symphony concerts, extending from July 11 to Sept. 2, has made musical history in this city. These concerts, sponsored by the Newark Music Foundation, of which Mrs. Wallace M. Scudder is president, have been given twice a week by the Symphony Orchestra of Newark, numbering eighty musicians, with Armand Balendonck as conductor. Held in the City Stadium, the programs have been of a high order of merit.

The purpose of the project is to stimulate interest in symphonic music with a view to raising an endowment fund for the establishment of a permanent orchestra. Proceeds of the Summer series have been given to the players, thereby lessening unemployment.

The Public Service Terminal Glee Club, conducted by Chester A. Fell, appeared at one concert. Soloists in the first part of the season were: Elvira del Monte, soprano; Harold Patrick, baritone; Cantor Moses E. Saitz and Joseph P. O'Toole, tenors. Those announced to take part as soloists later were: Florence Johnson, contralto; Michael Raggini, tenor; Frank Ricciardi and Frederick Jencks, baritones, violinist, William Berce, 'cellist, and Marie Mulcahy, soprano.

The Newark Music Foundation, a non-profit organization, sponsors a large chorus and a yearly series of chamber music concerts.

Exotic Dancer to Make First U. S. Tour

Uday Shan-Kar, Oriental dancer, will bring his company of dancers to America in January for the first time, after two seasons of European triumphs, according to S. Hurok, concert manager. Mr. Hurok arrived here on the Mauretania on

S. Hurok (Left). Seen With the Dancer, Shan-Kar, in Europe



Sept. 9, with many plans for the coming season. Other new attractions under his banner will be the Vienna Sängerknaben, a boys' choir, and the Teatro dei Piccoli.

Mary Wigman and others will return for extensive tours.

MILDRED ROSE APPEARS

Soprano Fulfills Many Engagements in Oratorio and Radio Opera

Mildred Rose, soprano, has been heard recently in numerous engagements, notably as soloist on Aug. 26 in Mendelssohn's "Elijah" at the George Washington Stadium, New York. She is a soloist at the First Presbyterian Church, New York, Dr. William C. Carl, director, and was previously soloist at the Riverside Church, Harold Vincent Milligan, director.

Her oratorio engagements include appearances with the Flushing Oratorio

Society, Herbert S. Sammond, conductor; the Columbia University Chorus, Walter Henry Hall, conductor; the Trinity Cathedral Choir of Newark, N. J., Albert Faux, conductor. She has also made appearances with the Montclair, N. J., Orchestra under Philip James and the Apollo Club of Asbury Park, N. J., the Chaminade Club of Yonkers, N. Y., the Woman's Club of Hackensack, N. J., and the Monday Afternoon Club of Plainfield, N. J. Her radio work has included two seasons under the baton of Cesare Sodero in light and grand opera presentations of the National Broadcasting Company.

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LINCOLN OBSERVES "LIVING MUSIC DAY"

Three Hundred Bandsmen Parade Streets and Give Many Brief Programs

LINCOLN, NEB., Sept. 10.—"Living Music Day" was celebrated on Aug. 18, when about 300 bandsmen and other musicians came from Omaha, from smaller cities and towns of the state, and from Iowa to assist local groups. The visiting bands paraded the downtown streets, and gave afternoon concerts from specially constructed open-air platforms and in leading stores and offices.

Each organization played at least two programs of thirty minutes each, and no ensemble appeared in the same locality twice. The street railways and busses offered free transportation for several hours to bring people from outlying suburbs to the centre of the town to hear the music, and some stores sponsored as many as four special concerts.

At five-thirty all the visiting musicians were the guests of the Junior Chamber of Commerce at a banquet, following which the massed bands paraded to the University of Nebraska Stadium where a "Starlight Concert" was given by the group under the direction of H. O. Wheeler of Kansas City. Bands whose playing was especially featured included the Avoca and Louisville Farmers' Union Band, Father Flanagan's Band of Omaha, the Lincoln Civic Band, Lincoln Post Office Band, Burlington Lines Railroad Band, Hamburg (Iowa) Band, Lincoln Municipal Band, and the Crete 110th Medical Regiment Band.

It is hoped to make "Living Music Day" an annual event in Lincoln.

H. G. KINSELLA

American Singer Now Home After Success at Dusseldorf Opera



Araxi Hagopian, Who Returns to Her Native Country from Germany

Among the passengers on the Bremen, recently arriving in America, was Araxi Hagopian, who has been singing lyric and dramatic soprano roles with the Dusseldorf Opera for the last three seasons.

Miss Hagopian, a pupil of Paul Reimers, won a Juilliard Foundation fellowship for operatic study in Dresden, and for four years has appeared with success in German and Italian operas and in the works of contemporary German composers. Owing to political unrest in Germany, Miss Hagopian has decided to continue her career in her own country, and is now residing in Morristown, N. J.

Julia Peters to Give Autumn Recital

A recital by Julia Peters, lyric soprano, is on the calendar of Carnegie Hall for the evening of Sept. 28. Clarence Dickinson will accompany at the organ in several numbers, and Giuseppe Bamboschek will be at the piano for the balance of the program.

Right and Wrong Ways of Singing

By WILLIAM EARL BROWN

THERE are two fatal results of wrong singing, relaxed throat from forcing the voice for unnatural power, and inflamed vocal cords from urging the voice for untenable pitch. Shaky, undulating tone may be a symptom of weakening of the muscles in the larynx, and may finally result in loss of voice. Hoarse, scratchy tone may be a sign of thickened formations (nodules) on the vocal cords that may finally destroy the voice.

Developing correct habits of breath control will cure a tremulous voice and restore strength to the rested muscles of the throat. Absolute rest will permit nature to heal the calloused formations on the edges of the vocal cords, if these exist, and will bring back their normal action. Local medication and operations are inadvisable, as healing comes mainly through nature's processes, absolute rest and right singing.

Never force the voice for either pitch or power, as weakness of muscles and roughness of tone may ensue. "Your

William Earl Brown is the author of "Vocal Wisdom," published last autumn and subsequently reviewed in MUSICAL AMERICA.—Editor, MUSICAL AMERICA.

SACRED MUSIC FESTIVAL IS HELD IN VIRGINIA

Contests and Impressive Programs Make Up Schedule Held in Shenandoah Valley

HARRISONBURG, Va., Sept. 10.—A two-day festival, held in connection with the School of Sacred Music at Massanetta Springs, near here, in the Shenandoah Valley, was a great success.

The school was established in 1928 under the direction of G. A. Lehmann, then of the Westminster Choir School and now director of music at the Divinity School of Colgate University, Rochester. Faculty members of the Westminster School have been untiring in establishing this centre for musicians who wish to improve their church music. Those who have been present from the beginning are Mr. Lehmann, Mrs. Le Rean Hodapp and James M. Kelly. For the last two years Dr. John Finley Williamson, director of the Westminster Choir School, has directed the Virginia school and conducted the Festival Chorus.

The first day of the festival, Aug. 3, was given over to contests. Winners in ensemble tests were the Westminster Presbyterian Junior Choir of Lynchburg, and the mixed quartet of the First Presbyterian Church, Danville. Those winning in solo classes included: Mary Frances Hawkins, Leon Kiracofe, Elizabeth Sydnor, Rufus Smith, Elinor Thornton and Ernest Emurian.

Mrs. Hodapp, soprano soloist of the Westminster Choir, gave a delightful recital, accompanied by Carolyn Gochenour.

On Aug. 4, Dr. W. E. Hudson, manager of the Massanetta Bible Conference, superintended a day of music and other features. Dr. Williamson gave an address on "Church Music." A program by Virginia musicians was presided over by Edwin Feller. The following took part: the Junior Choir of the Westminster Presbyterian Church, Lynchburg; the Harrisonburg Presbyterian Church Choir, the Hagerstown Choir, the Danville Quartet, Miss Sydnor, Mr. Cushing, Winifred Blount, Mr. Smith, Elmer Hoelzle and Mrs. Edwin Feller.

Annabel Morris Buchanan, national chairman of American Music in the

National Federation of Music Clubs, presided over a program of folk music. More than 200 took part in a Washington pageant.

The open-air choral program, given in the evening under Dr. Williamson, was exceedingly impressive. Some 2,000 singers from Virginia, West Virginia and Maryland took part; and the audience numbered approximately 10,000.

BUFFALO LIKES "POPS"

Open Air Series Closes Before Largest Audience of Season

BUFFALO, Sept. 10.—The series of open air "Pop" concerts conducted by John Ingram and managed by Benno Rosenheimer closed on Sept. 9, with the largest audience of the series present. Valuable aid was rendered in making the concerts a financial success by the Buffalo Musical Foundation, of which Marian de Forest is secretary-treasurer, by the Mayor's Relief Committee for the Unemployed, and by other organizations and individuals.

Soloists who lent interest to the excellent programs given by the orchestra were: Catherine Van Alstyne, Emilie Hallock and Rosa Piccardini, sopranos; Joseph Phillips, baritone; Anna Kowalska and Alexander Joseffer, pianists, all of this city. Also, Helen Shepard, singer, and Herman B. Moss, pianist, both of Niagara Falls.

At the present date no announcements have been issued as to the future plans of the orchestra.

MARY M. HOWARD

Mrs. Armsby Welcomed Musicians in San Francisco

It was inadvertently stated in the last issue of MUSICAL AMERICA in the caption appearing under the "Personalities" photograph on the editorial page of Sir Hamilton Harty, Mrs. Leonora Armsby, Ruggiero Ricci and Mischel Piastro, that the group showed Mrs. Armsby with these musicians at the Hollywood Bowl, whereas the photograph of the group was taken in San Francisco upon their arrival there.

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Schools and Studios Are Active

La Forge-Berumen Studios Conclude Summer Concerts and Broadcasts

The twelfth and concluding program of the concerts given weekly by the La Forge-Berumen Summer School was heard on Aug. 25. Artists appearing recently in the series were: Emma Otero, soprano; Marie Powers, Elizabeth Andres and Marian Anderson, contraltos; Blanche Gaillard, Aurora Ragaini, Amy Paget and David Keiser, pianists, and Kenneth Yost, accompanist. Margaret Sittig played a violin obbligato, and Mr. La Forge was at the piano for a number of his artists.

The last weekly radio program of the season was given over WABC on Aug. 25. Artists appearing recently in this series were: Raquel Shanock, soprano; Mildred Jarvis, Marguerite Barr MacClain and Hazel Arth, contraltos; Percy Brown and Julian Marshall, tenors; Harrington van Hoesen, baritone, and Mary Miller Mount, pianist-accompanist. Mr. La Forge was again at the piano on several occasions.

Two La Forge pupils sang with success in "La Traviata" on Aug. 16 at the George Washington Stadium. They were Florence Misgen, who appeared as Violetta, and Ugo Martinelli, who was the Alfredo. Both have been engaged for an extended tour of southern countries.

Edgar Schofield Artists Are Active Along Varied Lines

Pupils who attended Edgar Schofield's Summer classes and other Schofield artists have been active along many lines.

Walter Welti, formerly head of the voice department at Utah State Agricultural College, has been appointed teacher of voice at Cornell University for the coming season. Adele Breaux, mezzo, returned to the studio after studying French music in Paris. John Deacon, tenor, has been heard in weekly broadcasts over WCDA and WRNY. The Schofield Studio Singers have appeared on Tuesday evenings over WRNY. Individual weekly broadcasts have been given over WEVD and WRNY by Virginia Marvin, Dorothea Garrett, Edgar Frey and Emily Gregoire.

Henry Street Settlement Music School Opens for Registration

The Music School of the Henry Street Settlement opened for registration Sept. 15. The school was scheduled to open on Sept. 19. New members of the faculty are: Adolfo Betti and Ottokar Cadek, violin, and Lucile Lawrence, harp. The faculty will also include Rosamund Johnson, who will have charge of a Negro chorus; Fraser Gange, voice; William Kroll, violin; Milton Prinz, cello; Rebecca Davidson and Emil Friedberger, piano. The Justine Ward Method is used for children's creative work. Hans Wiener teaches Laban dancing for children and adults, and a choral group will be conducted by Theophil Wendt.

The Music School has a workshop for the making of stringed instruments.

Frederick Haywood Returns to New York

Frederick Haywood returned to New York recently after a Summer of unusual activity in various music centres.

During the Summer Session of the Eastman School of Music, which closed on July 29, Mr. Haywood conducted Normal classes in vocal pedagogy and song interpretation combined with a full schedule of private students. On Aug. 1 and 2 Mr. Haywood gave two lectures before the students of the music department of Syracuse University. On the following day he visited the University School of Music at Ann Arbor, Mich., giving two lectures on vocal pedagogy, a demonstration of class methods and holding a round table discussion.

Continuing westward, a week of lectures was concluded at the supervisors Music Bureau at Chicago, with a demonstration lesson and a round table on vocal pedagogy.

Mr. Haywood's weekly trips to Syracuse University for the Winter term will be resumed on Sept. 30, and to the Eastman School of Music at Rochester on Oct. 1.

Harry Reginald Spier Resumes Vocal Teaching in New York

Harry Reginald Spier has resumed his vocal teaching at his studio in Carnegie Hall. During the Summer he had a number of artists working with him, so that his studio was not actually closed. Among the singers who have studied and coached with him during the season of 1931-32 are Selma Johanson, Mildred Rose, Paula Hemminghaus, Charles Pearson, Norman Price, William Simmons, Louise Bave, Gertrude Berggren and "The Eight Sons of Eli," a radio octet, which appeared as one of the features of the George Washington Stadium concerts late last month.

Philadelphia Conservatory of Music Begins Fifty-sixth Season

The Philadelphia Conservatory of Music, one of the oldest chartered music schools in the State of Pennsylvania, recently began its fifty-sixth season.

The D. Hendrik Ezerman Foundation Scholarship Contest will be held at the conservatory on Sept. 26. The winner will have a full scholarship in piano under Olga Samaroff Stokowski for the coming season.

Gustav Becker Re-opens Studios in New York

Gustav Becker, who has opened piano studios in New York for the season, was represented as a composer on the program given on Aug. 26 by the Symphony Orchestra of Newark, in that city, Armand Balendonck conducting. The work of Mr. Becker's which was heard on this occasion was his "Festival March," a number which the audience applauded with enthusiasm.

Caroline Mihr-Hardy Opens New Studios

Caroline Mihr-Hardy, soprano and vocal teacher, opened her new studios at Sherman Square, New York, on Sept. 1.

Looking In on an Artist at Work



An Intimate Glimpse of Sascha Gorodnitzki Conducting One of His Master Classes at the Juilliard Summer School. Mr. Gorodnitzki Was a Piano Soloist at a Series of Chamber Music Concerts Given in Nikolai Sokoloff's Studio Barn, Weston, Conn.

Peter Chambers Visits Oscar Seagle Colony at Schroon Lake

Peter Chambers, bass, of the Philadelphia Grand Opera Company, spent August at the Oscar Seagle Music Colony at Schroon Lake in the Adirondacks working with Mr. Seagle. Mr. Chambers was formerly a member of the American Opera Company and has also sung in various Broadway productions.

Leon Carson Resumes Fall Teaching

The studios of Leon Carson, vocal teacher, in New York and Nutley, N. J., were to reopen on Sept. 12 for the 1932-33 season.

Guido Ciccolini Comes Under Management of Athenaeum

Guido Ciccolini, tenor, formerly of La Scala and the Chicago and Boston opera companies, is now under the banner of the Athenaeum Concert Management of New York.

Arthur Judson Philips Opens Studio

Arthur Judson Philips, vocal teacher, opened his New York studio on Sept. 1 and will continue his teaching activities during the Winter.



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Paul Musikovsky, Ten-Year-Old Violinist, and Joseph Osborne, His Teacher, Choose Canada as Their Vacation Ground and Prepare New Programs for the Coming Season

Concerts Announced for Oberlin

OBERLIN, Sept. 5.—Twelve artist recitals under the auspices of Oberlin Conservatory of Music will again be a feature of the school year. The complete list of concerts is as follows: The Cleveland Orchestra, Oct. 25, Dec. 13 and March 21; Lily Pons, Nov. 9; Robert Goldsand, Nov. 29; Detroit Symphony Orchestra, Dec. 5; Joseph Szigeti, Jan. 13; Josef Hofmann, Jan. 28; Lotte Lehmann, Feb. 13; Gregor Piatigorsky, Feb. 28; Myra Hess, March 7.

Manfred Malkin Marries

The marriage of Manfred Malkin, pianist, to Cecil Carol Fisher, daughter of Mr. and Mrs. Clarence Fisher, took place at Cortland, N. Y., on Aug. 10.

GABRILOWITSCHES GIVE CONCERT IN BAYVIEW

Noted Pianist and His Wife Give Joint Concert—Benno Rabinof Also Heard

BAY VIEW, Mich., Sept. 10.—Ossip Gabrilowitsch and Clara Clemens Gabrilowitsch gave a joint recital on Aug. 17 at the Grand Hotel, Mackinac Island, for the benefit of the Mackinac Island Community House and the Beaumont Emergency Hospital. The pianist aroused his auditors to great enthusiasm with the Handel "Air and Variations in E Major (The Harmonious Blacksmith), the Mozart "Turkish March," a Brahms "Rhapsody," the Rubinstein "Barcarolle," "Glazounoff's Finale from the First Sonata and a Chopin group. Mme. Gabrilowitsch chose an attractive group of songs by Strauss, Brahms, Schumann, Mousorgsky, and two beautiful songs "Near to Thee" and "Goodbye" written by Mr. Gabrilowitsch. The audience demanded extra numbers. Mr. Gabrilowitsch played exquisite accompaniments for the songs.

The outstanding concert of the Summer Assembly in Bay View was that presented by Benno Rabinof, violinist, on Aug. 16 at the John M. Hall Auditorium. On his program which was refreshing and unhackneyed, were a Sonata in A Minor by Pasquali-Ysaye, the Saint-Saëns Concerto in B Minor, "Nocturnal Tangier," Godowsky-Kreisler, "Hora Staccato," Dinicu-Heifetz, "Persian Song," Glinka-Zimbalist, "Le Vent," Vecesy, "Moto Perpetuo," Paganini and the fascinating "Carmen" Fantasy by Sarasate. The young violinist scored an immense success, revealing in his playing beautiful tone quality and an amazing ease of technique. Alderson Mowbray was at the piano.

PAULINE SCHELLSCHMIDT

PEABODY PREPARES FOR SIXTY-FIFTH SCHEDULE

Conservatory to Reopen on First of October—New Research Journal Is Published

BALTIMORE, Sept. 10.—Arrangements preliminary to the opening of the Peabody Conservatory's sixty-fifth scholastic year on Oct. 1 are now concluded, according to an announcement made by Otto Ortmann, director. Entrance examinations in the advanced department will begin on Sept. 14.

Competitive examinations for three-year scholarships will be held before the faculty on Sept. 28 and 29. Examinations for yearly scholarships will be held on Oct. 5.

Advanced standing in theoretical subjects will be granted only upon the successful passing of examinations. These examinations will be held on Oct. 3 and 4. Pupils who have studied at accredited schools of music are eligible.

The academic subjects required for the Bachelor of Music degree or the school music certificate may be taken at the Johns Hopkins University or at any other fully accredited institution.

In the preparatory department, under the superintendence of Virginia C. Blackhead, pupils are accepted for all branches of music, from the beginning and in any grade.

The department of research has specially designed and acoustically controlled studios, equipped as a modern laboratory. The work has been recently aided by a grant from the National Research Council. In order to meet the growing need of experimental study, the department has undertaken the publication of a journal, *The Peabody Research Studios in Music*, the first of its kind in this country.

DAVID MANNES SCHOOL TO GIVE SCHOLARSHIPS

New Teachers Join Faculty—Dr. Weiss Returns—Quartet Will Hold Chamber Series

The seventeenth season of the David Mannes Music School, under the directorship of David and Clara Mannes, will begin Oct. 6. Two musicians who will join the faculty are Marcian Thalberg, Russian-Swiss concert pianist and pedagogue, and Themy Georgi, vocal teacher, who will undertake special operatic presentations. Dr. Hans Weisse of Vienna, composer and exponent of the Schenker theory, is to return.

The school announces three groups of scholarships, each open to three students, with Dr. Weisse. One group will comprise advanced students of composition. Another will be for teachers, to learn the theory of Dr. Schenker. The third group will be for post-graduate pianists in interpretation.

Artists whose teaching hours will be devoted exclusively to the Mannes School are Frank Sheridan, Paul Stassévitch, Newton Swift, Mr. Thalberg and Dr. Weisse. Other notable artists on the faculty are: in the piano department, Howard Brockway, Warren Case, Marion Cassell and Ralph Wolfe; in the string department, S. E. Albiesser, Alix Young Maruchess, Lieff Rosanoff and Wolfe Wolfsohn; vocal department, Adrienne von Ende and Ottilie Schillig.

Mr. Stassévitch is again to conduct the Senior String Orchestra. Harvey D. Officer will continue his lectures on "The History of Music." There will be a course by the Stradivarius Quartet.

Passed Away

John S. Fearis

CHICAGO, Sept. 10.—John S. Fearis, composer, whose song, "Beautiful Isle of Somewhere," was sung at the funeral of President McKinley, died at his Summer home, Lake Geneva, Wis., on Sept. 2.

Mr. Fearis was born in Richland, Iowa, in 1867. He was also the composer of numerous church cantatas and hymns.

William Frederick Weber

WASHINGTON, Sept. 10.—William Frederick Weber, one of the oldtime Washington musicians and bandsmen, died recently in his eighty-eighth year.

He fought in the Civil War with the Confederate Army, and after the war was for many years a member of the United States Marine Band. For nearly forty years Mr. Weber was a prominent instructor here. Surviving him are a son and two daughters. A. T. M.

Franklin Keboch

PITTSBURGH, Sept. 10.—Franklin Keboch, pianist and post-graduate student of the Juilliard Graduate School in New York, died on Aug. 14.

Mr. Keboch studied piano with Ernest Hutcheson and Oscar Wagner, and composition with Rubin Goldmark.

Frank Thornton Corbett

PARIS, Sept. 1.—Frank Thornton Corbett, American composer, passed away in the American Hospital on Aug. 26 after a short illness. His age was thirty-two.

Mr. Corbett was born in Butte, Mont., and graduated from Princeton University in 1922. He later studied at Cambridge University and in this city.

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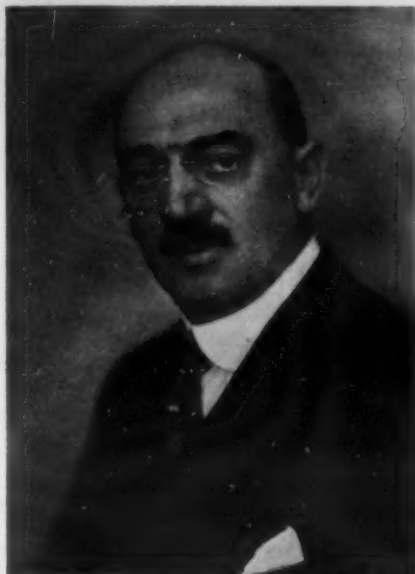
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Mishkin

Sigmund Herzog

One of the most popular figures in New York music circles, a founder and vice-president of "The Bohemians," admired as pianist and teacher, will be missed, when the season opens this month, in Sigmund Herzog, who died on Aug. 28 after an operation following a month's illness in hospital.

Mr. Herzog was born in Budapest sixty-four years ago and came to the United States in 1886. He had taught in New York since then and was a member of the faculty of the Institute of Musical Art. His genial nature, his kindly spirits, his willingness to be of service to his fellow musicians, made him beloved of all who knew him. To making "The Bohemians" a musicians' club of national importance and to the Musicians' Foundation, which has given aid to musicians in need ever since it was established some fifteen years ago, he devoted himself with untiring efforts. In arranging the annual banquets of "The Bohemians," the proceeds from which were used for the Musicians' Foundation's relief activities, Mr. Herzog was both master of ceremonies and sympathetic administrator.

He studied at the Vienna Conservatory under Epstein, Bruckner and Fuchs, later with Rafael Joseffy in this city, who was also a founder of "The Bohemians." He wrote a number of piano compositions and an important technical work "The Art of Octave Playing," published by Carl Fischer, Inc. He is survived by his widow, an accomplished amateur violinist.

In 1929 a banquet was given in his honor by a group of renowned musicians and last December, on the occasion of the twenty-fifth anniversary of "The Bohemians" he was presented with a silver loving cup.

The passing of Sigmund Herzog as active executive, friend, counselor and artist will mean an irreparable loss to "The Bohemians." But what he contributed to the advancement of the club will make it possible for the organization for many years to continue its own work and that of its Musicians' Foundation, receiving inspiration from what he did. Sigmund Herzog's name, his work and his cheery personality will always be remembered.

A. WALTER KRAMER

Samuel Jospe

Samuel Jospe, widely known as a pianist, teacher and arranger of music, and for several years associated with the National Broadcasting Company died suddenly at Edgemere, L. I., on Aug. 27.

Born in Posen, Germany, fifty-three years ago, Mr. Jospe came to America in 1886, and was a pioneer in spreading a knowledge of chamber music. During the last five years he had specialized in work for wood-wind ensembles. He was also a member of "The Bohemians."



Pietro Florida

Pietro Florida, whose compositions included the opera "Maruzza," died at the Medical Centre on Aug. 16. He was seventy-two years old. Mr. Florida, who lived in New York, came to America in 1904, ten years after the production of "Maruzza" in Italy. He is survived by his widow, and a daughter, Mrs. George Sumner of Columbia, S. C.

In his native country Mr. Florida was Baron Napolino. He was born in Modica, Sicily, and studied at the Conservatory of San Pietro a Majella in Naples, while a student publishing several pieces which achieved considerable success. In 1882, he brought out his first operatic work, "Carlotta Cleper." From 1885 to 1888 he toured as a concert pianist, settling in Palermo in the latter year, where he was a member of the faculty of the conservatory until 1892. During this time a symphony was awarded the first prize by the Società del Quartetto of Milan.

In 1892, he settled in Milan. Two years later, coming to America, he joined the faculty of the Cincinnati College of Music, where he remained for two years, removing to New York in 1908. He was made conductor of the Italian Symphony in 1913. His opera "Paoletta" was sung in Cincinnati in 1910 with David Bispham in the cast. Several years ago Mr. Florida edited two volumes of early Italian songs in the Musicians Library published by the Oliver Ditson Company.

Dr. George Whitfield Andrews

Dr. George Whitfield Andrews, composer and organist and a leading figure at the Oberlin Conservatory for nearly half a century, died on Aug. 18 in Honolulu, where he had been musical director of the Central Union Church for the last year.

Dr. Andrews was born in Wayne, Ohio, on Jan. 19, 1861, and graduated from the Oberlin Conservatory in 1879. During periods of residence in Europe, Dr. Andrews studied in Leipzig with Jadassohn and Papperitz, in Munich with Abell and Rheinberger and in Paris with Guilment and d'Indy.

His association with Oberlin covered a period of forty-nine years. He became in turn a Bachelor of Music and a Doctor of Music of the college, and received the honorary degree of Master of Arts. He taught organ and composition and his retirement from the faculty in June, 1931, was as professor emeritus of organ and composition, his pupils then presenting the George Whitfield Andrews Scholarship to Oberlin in his honor.

Dr. Andrews was at the head of the Conservatory Orchestra for twenty years and during thirty years conducted the Musical Union, a choral organization. He was a founder of the American Guild of Organists, and his service as organist of the Oberlin College Chapel was extensive.

Dr. Andrews composed ten sonatas and other works for organ, which have been published. He is survived by his widow and by three children.

Jeanne Jomelli

SAN FRANCISCO, Sept. 10.—The death of Jeanne Jomelli, celebrated as an operatic soprano in the days of Conried and Hammerstein, occurred here on Aug. 29. She had been living in retirement in this city since 1917, and her husband, W. O. Backus, was in Los Angeles on a business trip at the time of her death, unaware even of her illness. She had been recently in Honolulu, where she was much feted.

Of French descent, Mme. Jomelli was born in Holland. She studied singing under Marchesi and dramatic art with Sarah Bernhardt. Her American debut was made at the Metropolitan as Elisabeth in "Tannhäuser" in 1906, with Alfred Hertz as conductor. She was later an important member of Oscar Hammerstein's company at the Manhattan Opera House in New York.

Covent Garden and La Scala also knew her well. In 1913, Mme. Jomelli sang the prima donna role in Lord Howard de Walden's opera, "The Children of Don," in a company organized in England by Hammerstein. She also gave concerts in Europe.

Mme. Jomelli's first marriage was in 1901 to Nicholas Hemance from whom she was divorced in Paris.

Zoltan Döme

MUNICH, Sept. 1.—Zoltan Döme, operatic tenor, the second husband of Lillian Nordica, died here recently.

Mr. Döme was born in Hungary in 1864. He began his career as an iron worker, but was heard singing by Pauline Lucca, who encouraged him to study. His debut was made in operetta in Vienna as a baritone, but after a year of study under Sbriglia in Paris he reappeared as a tenor. Through the interest of Nordica he sang Parsifal in Bayreuth in 1894, and he and the American soprano were married two years later. They were divorced in 1904.

Geraldine Ulmar

LONDON, Sept. 1.—Geraldine Ulmar, remembered for her appearance in Gilbert and Sullivan operas, passed away at the age of seventy on Aug. 13. Born in Boston, Miss Ulmar made her debut with the Boston Ideal Opera Company in 1879 and remained a member of the organization for six years. She sang Yum-Yum in "The Mikado" in New York, and was heard in 1887 in this city at the Savoy Theatre. Since 1904 Miss Ulmar had devoted her time to teaching at her home in Merstham, Surrey.

Milan Lusk

Milan Lusk, violinist of Chicago, died in Prague on Aug. 31. Mr. Lusk was born in the United States, and had studied under Sevcik. He made his debut in Vienna in 1914 as soloist with the Tonkünstler Orchestra and had toured Europe. Mr. Lusk received the decoration of the Order of Knighthood of the Roumanian Crown, and had repeatedly played before Queen Marie, as well as before Mussolini and President Masaryk of Czechoslovakia.

Marie Hilger

Marie Hilger, mother of Maria, Elsa and Greta Hilger who form the Hilger Trio, passed away after a short illness at the family home, Hilgerville, Freehold, N. J., on July 31 at the age of sixty. The wife of an artillery officer in the Austrian Army, Mrs. Hilger was the mother of eighteen children, among whom were five pairs of twins. The only survivors of this family are the Misses Maria (a twin), Elsa and Greta and their brother Frank.

Amelie von Ende

Mrs. Amelie von Ende, writer and lecturer on musical subjects and former concert pianist, died in hospital in New York on Aug. 25, after an illness of several months.

Mrs. von Ende was born in Poland in 1854, and came to this country in 1866. Her late husband was a violinist, with whom she appeared in concert. Their son, Herwegh von Ende, violinist and teacher, died here in 1919.



Edith Rockefeller McCormick

CHICAGO, Sept. 10.—Mrs. Edith Rockefeller McCormick, daughter of John D. Rockefeller, Sr., and the former wife of Harold F. McCormick, died at her apartment in the Drake Hotel on Aug. 25, after a long illness.

An enthusiastic art lover and patron of music, Mrs. McCormick had done an immense amount for the furtherance of the cause of music in this country, especially in Chicago where she had made her home for nearly forty years.

Mrs. McCormick was born in Cleveland, Ohio, Aug. 31, 1872. Her education was received entirely from private tutors. In 1895, she was married to Mr. McCormick in New York. Two years later the couple moved to Chicago, making their home in the house where Mrs. McCormick lived until a short time before her death.

Aided Chicago Opera

Both Mr. and Mrs. McCormick were much interested in the Chicago Civic Opera Company and were among the most lavish donors towards its support. It is said that up to the time of their separation in 1921, they had given between five and ten million dollars for the production of opera in Chicago. Mrs. McCormick was much interested in the furtherance of opera in the vernacular and some years ago employed Charles Henry Meltzer to translate librettos into English for production in this country. More than twenty works were completed. Mrs. McCormick occasionally wrote verse and a number of her poems were set to music by Eleanor Everest Freer, one of her intimate friends.

In 1913, suffering from a nervous breakdown, Mrs. McCormick went to Zurich, where she became interested in the psychological treatments of Dr. Carl Jung. She returned to America in 1921, and obtained a divorce from Mr. McCormick on the grounds of desertion. Mr. McCormick subsequently married Ganna Walska, from whom he was divorced in 1931.

Surviving are two daughters, Mrs. Elsha Dyer Hubbard and Mrs. Max Oser, and a son, Fowler. All three, also Mr. McCormick, were with Mrs. McCormick at the time of her death.

Besides her donations in the cause of music, Mrs. McCormick made valuable gifts to the Chicago Art Institute.

Florence N. L. Gulick

Florence Nightingale Lethbridge Gulick, a charter member of the Rubinstein and Verdi clubs and an accomplished musician in New York, died on Aug. 27 at her New York residence. She was seventy-three.

Mrs. Gulick, the widow of the late Dr. John G. Gulick, is survived by a son Earl Gulick, celebrated in the 'Nineties as a boy soprano and now a governor of the New York Athletic Club; by a daughter, Ardelle, widow of the late J. Leslie Momand; and by two grand-children.

Mabel H. Emerson

ARLINGTON, Mass., Sept. 10.—Mabel Holmes Emerson, daughter of the late Luther O. Emerson, composer, died on Aug. 17.

CINCINNATI LIGHT OPERA SUCCESSFUL

"The Geisha" Is Heard with Excellent Cast—Van Grove Conducts

CINCINNATI, Sept. 10.—The two weeks' season of light opera at the Cincinnati Zoological Gardens opened most auspiciously with a thoroughly charming revival of "The Geisha" with Hizi Koyke in the title role. It is scarcely necessary to say that she was a captivating figure as O Mimosan. Several other members of the grand opera company were also heard in the light opera. Edward Molitore was excellent as Katana. Herbert Gould was the unctuous Imari and Joseph Royer played Fairfax, while Constance Eberhart was an amusing Lady Constance Wynne. Comedy honors of the production went to Robert Capron as Wun-Hi and to Perquita Courtney as Molly Seamore.

The remainder of the large cast was eminently satisfactory. The chorus of local singers was exceptionally fine. Paul Bachelor directed the production and Isaac Van Grove conducted.

"Pinafore" Acclaimed

The same acclaim and packed houses that marked the opening of the Zoo Opera season in June were also characteristic of the final week of the light opera series, when "Pinafore" was given. No other light opera performance at the Zoo has equalled this one, and already there is a public demand for more of the Savoy operas next season.

Mr. Van Grove's handling of the score was perfect. Mr. Molitore scored as Ralph Rackstraw. Vera Ross, engaged especially to sing Buttercup, made an auspicious local debut. Mr. Capron was entertaining as Dick Dead-eye, and Harrison Brockbank appeared as an ideal Sir Joseph Porter. Perquita Courtney made much of the role of Hebe. Mr. Royer was the captain, and Lydia Dozier a charming Josephine. David Lazarus, a local singer, made an excellent Bobstay and won an ovation for his singing of "He Is An Englishman."

The chorus was exceedingly fine. Mr. Bachelor staged the production.
S. T. WILSON

Los Angeles Concerts

(Continued from page 3)

Gustavo Morales, and Carmen Moran were the participants.

Raymond McFeeters, pianist, and Wilhelm Kurasch, violinist, gave the second in their series of three recitals in the Beaux Arts Auditorium. Sonatas by Bach and Brahms and solo groups by each artist revealed many excellencies. The third program is scheduled for Sept. 12.

The Hollywood Woman's Symphony, of which Anna Priscilla Risher is founder and conductor, gave its initial program in the Greek Theatre, assisted by a vocal quartet composed of the Misses Tozier and Strauss, and the Messrs. Seifert and Geiger.

Dan Gridley, tenor, gave his only recital in the Southland while on his vacation from New York, in the Pacific Palisades Assembly series. With Raymond McFeeters at the piano, Mr. Gridley presented an artistically arranged and beautifully sung program.

HAL D. CRAIN

Unique Recitals Are Free to All

BLUE HILL, ME., Sept. 10.—The late Franz Kneisel, whose quartet played such a large part in the dissemination of chamber music in the United States, enjoyed informality and loved to make music in intimate environment. Surrounded by pupils, it was his custom to sit on a high stool in their midst and conduct with a long black cigar, which served the purpose of a baton.

Today, much the same spirit prevails at the artistic concerts given in Kneisel Hall, situated in the picturesque locality of Blue Hill, one of the beauty spots of the State. Here music of a high order is offered in a novel series of free concerts by the Marianne Kneisel Quartet and Frank Kneisel, who worthily uphold the traditions associated with their family name. A portrait of Franz Kneisel looks down on his gifted children as they give musicianly interpretations of the music in which his heart delighted. A delightful number at a recent concert, for example, was a number for two violins played by Marianne and Frank.

The motive underlying these concerts, which are presented weekly during the summer, is to provide programs for people whose homes are permanently in the neighborhood. Many others, visitors to the district, are to be found in the contented audiences; but the "people in the village" are uppermost in the minds of the artists.



Kneisel Hall, Scene at Blue Hill of Distinctive Music-Making. Seen in the Group Are: Mrs. Franz Kneisel (Second from the Right) and (from the Left) Fred, Marianne and Frank Kneisel



Kneisel Hall, a gift six years ago to Mr. Kneisel from his friend and admirer, Felix Kahn, is an ideal room in which to hear chamber music; and it has become a centre of no little importance, not only to regular residents of the community, but to members of the artistic colony who yearly gather at Blue Hill for the associations it offers as well as for the remarkable beauty of its scenery.
F. W.

New Haven's Music Stems from Yale School

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guided its pioneering work until he handed the baton to Dean Smith, who is now in his fourteenth year of continuous service as conductor.

Entering its thirty-ninth season, the New Haven Symphony Orchestra consists of about eighty players. Of these, some sixty are professional, teachers and members of theatre orchestras; the rest are students of the School of Music, qualified undergraduates, or business men with music for an avocation. Rehearsals must be attended by members of instrumentation classes, score in hand. Five concerts constitute its series. For most of the programs a soloist is provided. This practice is continued because of the large group of gifted artists available in and outside the city. The board of directors recognizes that "there are many performers of relatively narrow reputation whose attainments are worthy of the highest praise."

The Newberry Memorial Organ, one of the notable organs of the world, is in Woolsey Hall, Yale University. It contains 223 registers operating through 116 speaking stops and 12,573 pipes. Special students are allowed to use this

instrument and during the season Professor Jepson, university organist, gives five recitals. Over in Dwight Memorial Chapel, on the Yale College campus, Professor Bozjan conducts a series of ten organ recitals of compositions by Bach, from January through March.

After a memorable concert in January, 1930, in which a group of artists and students gave Bach's Fifth "Brandenburg" Concerto with Georges Barrère as soloist, Bruce Simonds gave the first performance of David Stanley Smith's Piano Sonata, and the Franck Quintet was played. It was inevitable that there should be a demand for chamber music in Sprague Hall. The opportunity came with the closing of Arthur Whiting's "Expositions of Classical Music," which he had given for years at various universities. Four Ensemble Concerts were inaugurated by the Music School faculty, and these have been a feature of the season ever since.

Out of this idea sprang the Sunday Salons of Chamber Music at the home of Mrs. Charles P. Howland. The regular quartet, composed of Hugo Kortschak, Romeo Tata, Harry Berman, and Emmeran Stoeber, which performed at

Munich Festival Events

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smoothness and richness to be expected of so lavish a production. There was again the choice between the Sachs of Wilhelm Rode and the Sachs of Nissen. Though the latter is the better sung, there are those who prefer the more aggressively acted characterization of Rode, one which makes the traditional geniality of Sachs a quality secondary to an unusual emotionalism.

Munich continues to share with other German and Austrian opera houses, and, for that matter, opera houses everywhere, the problem of obtaining heroic tenors for the Wagner works who are reasonably acceptable as to voice and stature. The Siegfried and Tristan of Taucher fairly made one's throat ache, so harshly did he maltreat his vocal apparatus in the effort to produce big tone. Rather better were Fischer as Walther in "Die Meistersinger" and Polzer in the titular role of "Parsifal." Of the Wagner performances attended by this visitor, "Parsifal" was the most completely satisfying, largely because of the good work of the principals, Polzer, Hann, Offermann and Bender (still a superb Gurnemanz!) and partly because of admirable stage direction.

Outstanding Impersonations

Among impersonations to be remembered were the beautifully sung David of Patzak, Hann's droll and vocally delightful Kothner, Elisabeth Schumann's neatly turned Despina, Luise Willer's Brangäne and Waltraute, and Elisabeth Feuge's Fiordiligi. A new Queen of the Night, Anna von Kruyswyk, dealt competently, if scarcely brilliantly, with a role that only rarely is even passably well sung. Rudolf Gerlach took over some of the Mozart parts, including Don Ottavio, and used a rather robust voice creditably, but it is something of a misfortune for the Munich visitor to draw any one but Patzak in the Mozart tenor parts, whether Don Ottavio, Belmonte, or Tamino, in all of which he excels. Though the role is a small one, he again sang the music of the high priest in "Idomeneo" in a manner to demonstrate that there still are such desiderata as a Mozart voice and a Mozart style.

Irrespective of what the figures may show as to some falling off in foreign patronage, due to the economic conditions which everywhere have discouraged travel, the audiences could only be regarded as testifying to the international prestige of Munich's summer festival.

the Ensemble Concerts became the feature of these salons, along with the pianist, Bruce Simonds. This series, given for the first time last year, was over-subscribed.

Of the several individual recitals given in the course of a season those of Bruce Simonds, Harold Samuel (who lectures on Bach at the School of Music), the English Singers, Myra Hess (a regular visitor each year), and the two-piano performance of Bruce and Rosalind Simonds, are outstanding. Mrs. Coolidge sends quartets that come to this country under her patronage, to give the Sprague Chamber Music Concerts.

Finally, there is the Woolsey Hall Concert Series. Three years ago, this series came under the direct supervision of the School of Music. Since then the character of the series has developed through the sincere purpose of its manager, Daggett Lee, from concerts arranged from the "popular artist" type to well-balanced and artistic programs.